

IN THIS ISSUE: { THIRD ILLUSTRATED ARTICLE ON WOLFGANG AMADEUS MOZART ("LESSONS ON PIANO MASTERPIECES" SERIES), BY ALBERTO JONÁS. PART III, HIS EARLY MARRIAGE AND DEATH }

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## COVENT GARDEN NO LONGER "BEST CLUB IN LONDON"

**Opera Is Packed Every Night, But Pre-war Social Element Conspicuous by Its Absence—Legge Calls Albert Coates Another Nikiach—Destinova Stirs Audience at Great Czechoslovak Festival—George Fergusson Coming to America—Felicie Lyne, Recovered, Will Return to Concert**

33 Oakley Street, Chelsea, London, S. W., June 10, 1919. —O ye gods and little fishes, how many weeks have gone since last I was able to write a letter to you! I have been ill from neuritis induced by overpressure of work; in point of fact, in an experience of musical life extending back over thirty years, I have never known such a season as this for sheer activity. A fortnight ago no less than thirty-eight concerts were entered for the week in my office diary, and with this has to be joined the week of opera at Covent Garden, where now the first "grand season" since the season of 1914 is in full going order and a similar week at the King's Theater, Hammer-smith, where the Royal Carl Rosa Company are disporting themselves. They have already produced two new operas, Keyser's "Stella Maris" and Reginald Somerville's "Antonio." And so it goes on, our London musical life. Owing to the aforesaid illness I have not yet seen either of these operas, but I have heard a good deal about both, and I find that the consensus of critical (metropolitan) opinion is that while both may easily become successful in the provinces, neither is likely to set the London part of the Thames on fire.

### PASSPORTS HINDER COVENT GARDEN.

At Covent Garden there have been many things doing which, however, do not amount to much in the aggregate and on the surface. But if you look a little, ever so little, below the surface, you will find that although the repertory has been of a somewhat hackneyed order—"Traviata," "Bohème," "Aida," "Butterfly," "Louise," etc.—yet it has been little short of a triumph for all concerned that we have a season at all! What with passport difficulties and others arising from the regulations of the Ministry of Labor and so on, it became almost impossible to import the singers who were otherwise free to come over and help us. Then everything at Covent Garden had to be reorganized almost from the very beginning. Practically all the old stage hands had vanished, all the old cogs of the former machine had gone no man knew whither. In consequence, a postponement of the originally fixed date of opening was rendered imperative.

### THE LARGEST HOUSE EVER.

We did open, however, in due course with dear old, weary, worn "Bohème," with Melba once more as Mimi. Frankly, I was surprised at the little change there is in her voice in the five years since last she sang here. But what was the thing on that opening night was the house itself, not the stage, or so I thought. I think I have never seen so large a house save on a grand gala in the days of old. But what a change! At first it seemed

that this change was due to my own self, to a something in me that was different from what it was in 1914. But since then I have been often to Covent Garden and the thing has become emphasized. In the brave days of old Covent Garden was the best club in London. For countless years I had frequented the place till not only had I

(Continued on page 28.)

### Hubbard to Be Chicago Tribune Critic

H. W. L. Hubbard, just out of war service (which he undertook after voluntarily giving up his very successful "Operalogues" with Claude Gotthelf), has been engaged as the music critic of the Chicago Tribune, to succeed Frederick Donaghey. Mr. Hubbard will commence his new duties September 15. At present he is summering at his bungalow in Grossmont, Cal. Mr. Hubbard was the musical editor of the Chicago Tribune before he went into the "Operalogue" field, and his brilliant work

## MILLIONS OF DOLLARS GIVEN TO FURTHER CAUSE OF MUSIC

**Fortune of the Late Augustus D. Juilliard, "Estimated at \$5,000,000" and Possibly Reaching \$20,000,000, Bequeathed for Concerts, Opera and Students of Music—Corporation to Be Formed and Known as "The Juilliard Music Foundation"—Other Bequests**

The late A. D. Juilliard, a New York merchant, left an estate of from \$5,000,000 to \$20,000,000, and by the terms of his will, just published, it appears that after the payment of family bequests, the residue of the Juilliard fortune is to be made into a foundation for the purpose of helping the cause of music and musicians.

In behalf of the executors and trustees, this statement was issued last week:

"The will of the late Augustus D. Juilliard, who died April 25, was filed today for probate in the office of the Surrogate at Goshen, Orange County, N. Y. Mr. Juilliard, after making ample provision for his immediate relatives and providing terms for the disposition of his interests in the firm of A. D. Juilliard & Co. to his late partners, made the following bequests:

"American Museum of Natural History, \$100,000; New York Orthopedic Dispensary and Hospital, \$100,000; Society of New York Hospital, \$100,000; Lincoln Hospital and Home, \$100,000; Tuxedo Hospital, Tuxedo Park, N. Y., \$100,000; New York Society for the Prevention of Cruelty to Children, \$100,000; St. John's Guild, City of New York, \$100,000.

"After these bequests Mr. Juilliard gave all the residue of his estate to the trustees named in his will with directions that they should form a corporation to be known as 'The Juilliard Musical Foundation,' to which all the residuary estate should be given.

"The general scope of the Juilliard Musical Foundation, as stated in the will is to aid all worthy students of music in securing complete and adequate musical education, either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give without profit to its musical entertainments, concerts and recitals of a character appropriate for the education and entertainment of the general public in the musical arts and to aid the Metropolitan Opera Company in the City of New York for the purpose of assisting it in the production of operas."

### TRUSTEES TO HAVE WIDE LATITUDE.

Ample discretion is vested in the trustees to provide that the Juilliard Musical Foundation shall have the necessary powers to carry out the expressed wishes and general scheme as expressed by the testator.

"It is provided that the Juilliard Musical Foundation must be established during the lives of Frederic A. Juilliard and Robert Westaway, and if for any reason the foundation is not

(Continued on page 24.)



Prominent musicians to whom is credited much of the success of "The Wayfarer," the huge musical pageant being produced during the Centenary Celebration of the Methodist Episcopal Church at Columbus, Ohio, June 29 to July 13. (1) Edgar Stillman Kelley, the distinguished American composer, whose compositions are an important part of the celebration, the well known Trombone Choir playing his harmonization of "America." (Photo by Service Photographic Company.) (2) Montgomery Lynch, musical director of the Pageant. (Photo by Baker Art Gallery.) (3) William J. Kraft, musical director and organist, who gave a series of concerts on the famous \$50,000 Moeller organ, in addition to composing some of the music for the "Wayfarer" Pageant. (4) Mrs. Montgomery Lynch, organist. (Photo by Baker Art Gallery.) (5) Theo. Karle, tenor. (6) Bernard Ferguson, baritone. (7) Helen Newitt, lyric-dramatic soprano, who took the role of a "Heavenly Messenger." (Photo by J. Weiss.) (8) Henry Herbert. (9) Blanche Yurka, who took the part of "Understanding." (Photo by Moffett.)

on that journal doubtless led to his present re-engagement. He is known as a deeply informed writer on musical topics, with an impartial mind and a highly cultivated literary style.

# LESSONS ON PIANO MASTERPIECES

## No. 4. Wolfgang Amadeus Mozart—Part III

By ALBERTO JONÁS

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[The first of this series of articles on Mozart's life and works began in the issue of June 19, 1919. The second article was published on June 26.—Editor's Note.]

### THE UNKNOWN YOUNG MAN.

While Mozart's genius was being universally recognized and at a time when his star was in its greatest ascendancy, an unknown young man, seventeen years old had recently arrived in Vienna, coming from a little town—Bonn. He began studying with Haydn, to whom he paid the fabulous sum of eight groschen (about twenty cents) a lesson. It is known that he visited Mozart, who heard him play, gave him a theme to improvise on and then exclaimed to those present: "Keep your eye on this youth; the world will yet ring with his name." The youth had rugged, strongly marked features; he wore no wig, as was the custom then. It was his own dark hair which fluttered around an energetic, homely, yet strangely fascinating face. Great souls understand each other, and in the flash of his own genius and of prophetic intuition, Mozart saw, and proclaimed to the world, the advent of one greater even than he himself—Ludwig van Beethoven.

"Le Nozze di Figaro," "Don Giovanni," "Die Zauberflöte"

These three operas alone would have immortalized Mozart's name. "Le Nozze di Figaro," produced in 1786, was at once very successful, in spite of the cabals and intrigues of Mozart's powerful enemies, headed by Salieri. Nearly every number of the opera had to be encored at every performance, and the Emperor finally forbade these encores under pretext that they made the performance end unduly late, but in truth in order to comply with the wishes of the rival faction. In Prague, the capital of Bohemia, the "Nozze di Figaro" created a positive furore. Niemetschek writes: "The work, played in Prague in 1786 by Bondini's Italian company, became the rage." All through the winter it was played every night. The score was arranged for piano, for quintets, quartets, dances; its principal melodies were heard everywhere, in the streets, in public gardens, and even in the taverns and beer houses little else was played by the wandering harpists and violinists than "Figaro." Were it not for Prague and its ardent, music loving citizens, "Don Giovanni" would never have been produced. It was the success of "Figaro" which induced Bondini, in Prague, to commission Mozart with the production of the new opera. "Don Giovanni" (first performance October 29, 1787) was a still greater success, being acclaimed with enthusiasm whenever it was produced.

### A GAY PRIEST.

The libretto of both operas was written by Abbé da Ponte. It is refreshing to read how this worthy ecclesiastic set himself to the task of writing the librettos which Mozart made famous through his music. I quote Wilder:

The Emperor Joseph, who prided himself on his knowledge of literature and was interested in the work of his salaried poets, began to fear that the task bravely begun by the Abbé would prove a heavy one and that he would not be able to finish it. "Why not?" questioned Da Ponte, and with a slightly conceited air. "I will work for Mozart at night and I will picture to myself that I am studying Dante's 'Inferno'; I will devote my mornings to Martin and I will fancy that I am reading Petrarch; finally the evenings shall be given to Salieri and I will imagine that I am turning over the leaves of my Tasso." And with this naive assurance he set to work, a box of Spanish snuff by his side, a bottle of Tokay on the table and his landlady's pretty, graceful daughter close at hand.

### SUCCESS AND POVERTY.

Success everywhere and yet Mozart was poor! The reason? He received no royalties. The one hundred ducats (\$400) paid for "Don Giovanni" were needed to cancel debts; anyway, it was not exactly a huge sum. He did not fawn, he did not smirk. He just composed, on and on, unceasingly, giving to the world, broadcast, in munificent, unselfish charity, the "flesh of his flesh, the blood of his blood." He was really struggling against poverty, while his name was being acclaimed in opera houses. Yet, in the midst of actual want he continued to pour out an incredible number of important compositions—sonatas, symphonies, quartets, operas, songs, choral works. His enemies—made through his childlike frankness and carelessness—were vigilant; he could not secure Government support. Even the death of Gluck did not make a change in his fortunes, for although he was appointed in his place, he was given only \$400 a year, as Kammer-Komponist, a sum wholly inadequate even in those days. In despair he plans to go to England—so, also, planned Beethoven, and for similar reasons.

In 1787 his father died. It was a genuine loss to him. He had honored, respected and loved father and mother. Both he and his father had become Masons, a secret order to which Frederick the Great of Prussia, Goethe, Herder, Wieland, Lessing belonged; an order that had for its object the brotherhood of men. Alas, that we who live today should witness such a sorry realization of this beautiful dream!

In 1789 he visits Berlin, traveling with his pupil and friend, Prince Lichnowsky, who became later the patron of Beethoven. In Berlin, Frederick William the Second,

King of Prussia, himself a good musician, offered Mozart the post of Hof-Kapellmeister, with a yearly salary of \$3,000. It meant freedom from financial worries, comfort for life, the means of producing, unhampered, the wealth of musical ideas that seethed in his fertile brain. Mozart refused the offer. Loyal and trusting as his nature was, he answered: "How could I leave my good Emperor?" This was a grievous error, as he found out when, on his return to Vienna, he realized that his fortunes did not change for the better. What has the world not lost because he refused the noble offer of the King of Prussia! What masterpieces would he have produced had he accepted it, thus insuring, perhaps, long life!

In 1790 Mozart produced "Così fan Tutti" and the fateful year after "The Magic Flute." It was at first coldly received and Mozart never anticipated its ultimate and universal triumph.

### THE MYSTERIOUS STRANGER.

Mozart was beginning to feel the dire effects of bodily privations coupled with undiminished energy in his work. Spells of depression, of mental distress came over him at times. He shook them off as best he could, ever sweet and kind to those he loved. It was while completing "The Magic Flute" that, one evening, as he was sitting alone in

this as it may, the effect of the fantastic looking messenger and of the weird, strange request was deep and unnerving. Oppressed, and with forebodings of evil, Mozart resumed his task of giving the finishing touches to "The Magic Flute." But the sinister looking stranger reappeared just as Mozart was setting out on a long journey.

"Remember the requiem!" pleaded the stranger. Mozart faltered "Yes" and was whirled away in the post-chaise, but from that moment on the requiem was in his thoughts day and night. Meanwhile, "The Magic Flute," as we have seen, had been produced, received at first coldly, later with unbounded success. In 1795, four years later, its two hundredth performance was given.

### THE LAST DAYS.

His health was shattered; he knew he was very ill, yet he would not cease working on the requiem. Constance nursed him unceasingly and tried to divert his thoughts. One day he and she were sitting in the Prater, in Vienna, enjoying the mellow effulgence of a beautiful day in November. With grief unspeakable in her heart, but with a smile on her lips, she was reading for him some of the marvelous Eastern legends he loved so well when it was she who related them. Suddenly he took her hand and said gently: "All is over with me and I feel certain that I have a very little while to live. I am writing this requiem for myself; it will be my last work and my funeral dirge." He also expressed the belief that his enemies had poisoned him. The frantic wife rushed for a doctor. A careful medical examination proved that there was not the slightest trace of poison in his system, and Mozart himself acknowledged it to be a phantom of his imagination. But the story of the poison had been noised about Vienna, and people whispered that Mozart was dying, a victim of the jealousy of his rivals. This absurd story got into some books and obscure biographies, and I have found that even nowadays some persons believe it.

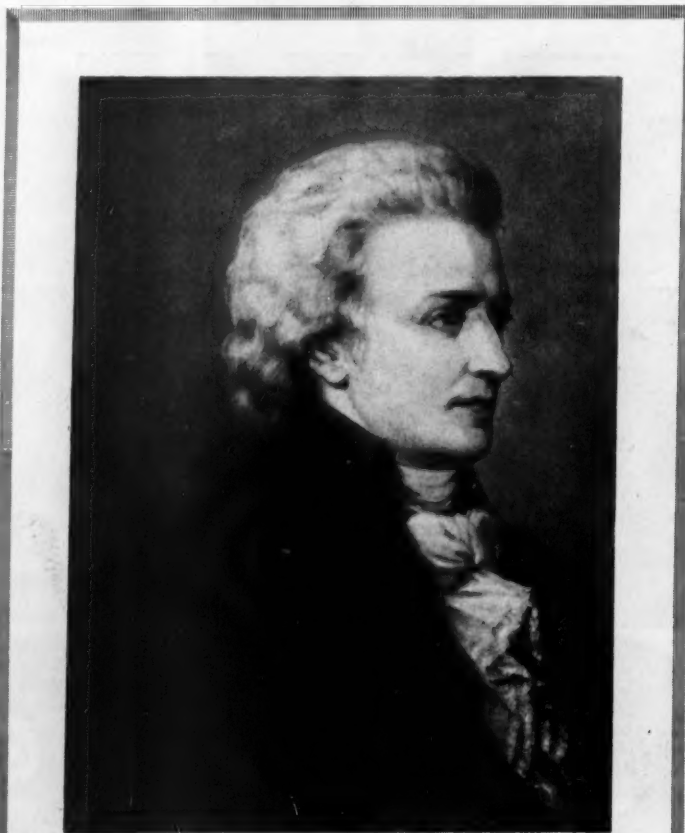
Constance prevailed upon Mozart to lay aside the requiem, the principal cause of his gloomy thoughts. She hid it in a cupboard, and it seemed, indeed, as if this had a beneficial effect. He regained some strength as well as his old time courage and wrote some works for the Masonic lodge. No sooner did he feel in better health than he asked for his requiem, promising to work with moderation. Reassured, Constance gave him back the score. As if a hidden curse lay in the work his dismal thoughts and bodily distress came back. He soon felt worse; his hands and feet swelled, a numbness seized him, he had to take to his bed—alas! never again to leave it alive.

### THE SUPREME VISION.

For fifteen days he suffered great pain, but only words of deepest love to his wife passed his lips, only words of comfort to his sorrowing friends. Up to the last he wanted to work on the requiem. When, with utmost difficulty, he had finished a number, his friends, yielding to his entreaties, would gather around his bed and through tear dimmed eyes try to read what his trembling pen had just traced. The day before he died he wished to hear one of the last numbers. The parts of soprano, tenor and bass were given to three of those present; he kept the part of contralto for himself. Thus they sang—the subdued voices of his sorrowing friends mingling with the weak voice of the dying master; but after a few moments he burst into tears, sobs convulsed his emaciated body, and the score fell from his hands. The next day he had yet strength enough to give his last instructions in regard to the requiem to his pupil, Süssmayer. In the evening he lost consciousness, but at midnight he revived for the last time. He sat up in bed, his eyes opened wide as he looked straight ahead, and a great new light seemed to fill them. A heavenly peace settled on his pallid features as he stared into the eternal distance. Then he leaned back on his pillow and turned on his side; his pulse grew weaker, his breath less audible; he never moved again. At 1 o'clock in the morning the great master's soul left this earth to appear before Him whom, in his short, fruitful life, he had loved in his deeds and in his glorious music, as well as in his name—Ama-Deus.

### ONLY SIXTY DOLLARS LEFT.

The stricken wife was frantic. She wrapped herself up in the shroud that covered the remains and hoped that she might thus contract the illness that smote him and die with him. She had to be dragged away and lay dangerously ill for several days. An inventory of the property left by Mozart revealed how poor he and his wife had been; sixty dollars was left and the debts incurred were heavy. These were finally paid by money given by the



WOLFGANG AMADEUS MOZART.

the darkness, musing—mayhap with joy and pride in what he had accomplished, with resignation as to the injustice of fate, with love for those he loved, with foreboding of a short life on earth—a knock was heard at the door. A stranger, tall, thin, solemn, clad in black, stood there, unmovable. Startled, Mozart asked him what he wished.

"I am sent to ask you to write a requiem."

"By whom?"

"The name must remain unknown."

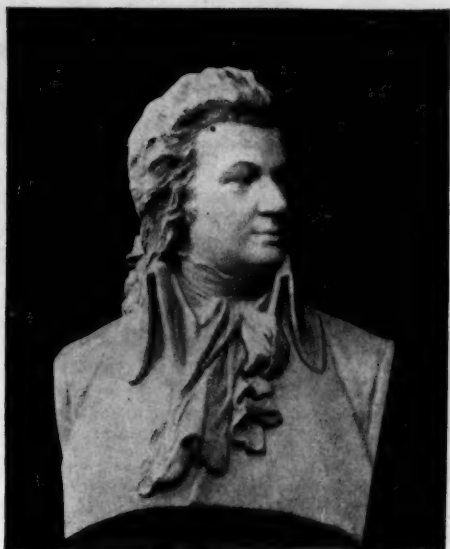
"A requiem?" faltered poor, sick Mozart.

"Yes. Here are fifty ducats. After completion of the requiem name your own price. I shall return."

The stranger had vanished.

The investigations of Jahn have elucidated the identity of the unknown. It was Count Von Walseeg, who sent his cadaverous looking majordomo to give the anonymous commission to Mozart. Why this secrecy? Some have hinted at the count's wish to help Mozart without being named; others charge that the count was a musical impostor, fond of giving to his intimate friends the audition of musical compositions which he passed off as his own. They even claim that Count Walseeg, when he received the score of Mozart's requiem, and, later, heard of his death, wrote on the score: "Requiem, composto del conte Walseeg." Be





BUST OF MOZART,  
By Karl Seffner.

Emperor, after incessant efforts of Constance. She wanted the memory of her husband to remain honored as a man as well as an artist.

#### AUSTRIA'S TRIBUTE TO MOZART.

"December 6, 1791, Herr Wolfgang Amadeus Mozart, Kapellmeister and Composer to the Imperial and Royal Court, residing at the Raubensteinasse in the Kleine Kaiserhaus, No. 970 (now No. 8), died of cerebral fever, aged thirty-six. Buried in the cemetery of St. Marx—third class: 8 florins, 56 Kreuzers.—Hearse 3 florins." Such is the wording of the document found in the registers of the Cathedral of St. Stephen. In such a miserable vehicle, the funeral of the poorest of the poor, Mozart was carried to his last resting place. He whose glorious compositions were at that very moment acclaimed all over Europe, who had done more to give honorable renown to his fatherland than all its warriors and politicians, borne as a pariah to a pauper's grave!

Ah! Vienna, nothing will ever blot this dastardly shame, this culpable neglect of thine! In later years a Beethoven sought to leave thee because of thy frivolous indifference for thy worthiest sons; a Schubert died, later, of want and poverty within thy gates. . . . Verily, thou mayst well hang thy head when the names of Mozart and Schubert are named!

#### THE PITIFUL TRAGEDY.

It was a stormy day of December. The rain fell in torrents, mingled with heavy flakes of snow.

Six friends—among them his pupil Sussmayer—gathered at the place of meeting; the way was long, the storm redoubled its fury; of conveyances there were none; they had to walk. While he lived they basked in the greatness which they knew was his and took great credit for their fineness of feeling. But now, one by one of these would-be friends and mourners stole away from the little, somber group and sneaked back home. Their hearts were small, their courage puny. When the bearers of the coffin halted at the gates of the cemetery and turned to look, they were alone.

His body was thrown into the common ditch.

#### FOREVER UNKNOWN.

A few days later Constance, although not yet out of danger, left her bed and made her way to the cemetery. She felt sure that a cross, a symbol, his written name would show her where the husband whom she had cherished lay at rest. She searched in vain; and then sought out the gravedigger in his little cottage.

"Please tell me," she asked the man, "where they have buried my husband? His name was Mozart."

"Madame," he answered, "I am newly come here. My predecessor died three days ago. If your husband was not interred in a reserved piece of ground it is impossible, now, to know where his grave is."

It has never been known.

#### MONUMENTS—POSTHUMOUS HONORS.

For sixty-four years after his death not a stone perpetuated in Vienna the memory of one of its greatest citizens, one of the greatest composers of all times. Then the blush of shame and anger must have mounted to the lofty brow of some of the members of the Vienna municipality. Researches—desultory, of course, as to the exact location of his grave—were made, and it was finally assumed that the body lay in the fourth row of graves to the right of the large cemetery crucifix, close to an old weeping willow. Here, in 1859, a monument, by Hans Gurrer, was erected, sixty-eight years after Mozart died. A beautiful Mozart fresco now adorns the Vienna Opera House; a magnificent statue of him is to be seen in one of the handsomest squares, now called Mozartplatz, in Salzburg. And elsewhere in the world busts and statues have been erected to his memory—none so lasting as the chaste, beautiful melodies which he penned in poverty and which have sung their way into our hearts.

#### MOZART'S WORKS.

The list of the compositions of Wolfgang Amadeus Mozart is positively startling. It seems simply incredible that while acquiring a high skill on the violin, the viola, the organ, while developing a technic on the piano which placed him in the front rank of virtuosos of his day, while giving concerts, conducting operas, fighting poverty, he

should have found time to pour out such a vast number of important, finished, lovely compositions. They number 779. Among them are:

Twenty-two sonatas and fantasias.  
Seventeen organ sonatas.  
Eleven sonatas and other pieces for four hands or for two pianos.  
Forty-five sonatas for piano and violin.  
Twenty-eight concertos for piano.  
One for two pianos.  
One for three pianos.  
Twenty-three short pieces for piano (allegros, adagios, rondos, minuets, etc., including his celebrated *pastorale variée*).  
Forty songs for one or more voices, with piano accompaniment.  
Eight trios for piano, violin, cello.  
Two quartets, one quintet, for piano and string instruments.  
Twenty-nine quartets, eight quintets, string instruments.  
Forty-nine symphonies for orchestra.  
Two hundred and fifty various works for orchestra.  
Ten concertos for violin.  
Fourteen concertos for: two violins, one; violin and viola, one; bassoon, one; oboe, one; flute, four; flute and harp, one; clarinet, one; horn, five.  
Twenty-one operas.  
Two oratorios.  
Three cantatas.  
Thirty-eight sacred vocal works with orchestral accompaniment.  
Fifteen masses.

#### MOZART'S CHILDREN.

Two sons were born from the union of Wolfgang and Constance Mozart. For the sake of her children the sorrowing widow struggled, in poverty, to bring them up as befitting the memory of their father. For six years after his death she toiled, suffering great privations. Then a Danish diplomat, George Nicholas Nissen, touched by her misfortune, offered marriage. Of true love there was none on either side. For the sake of her children, whom she feared not to be able to support any longer, she accepted him. Left a widow the second time, she retired to Salzburg, where she lived with her sister. She died there in 1842.

Of Mozart's two sons, the eldest, Karl, followed a commercial career and later entered the employ of the Aus-



BUST OF MOZART,  
By William Hagen.

trian Government; the youngest, Wolfgang, became a musician, in accordance with the wishes of his illustrious father. He showed a measure of talent, but, like most sons of great men, he was handicapped by the too great weight of his father's fame. He settled down in Vienna and died in Carlsbad, in 1844.

#### HOW MOZART COMPOSED.

In composing, Mozart never had recourse to improvisation. "He never came to the clavier when he was writing," says Niemetschek; "his imagination pictured the whole work when he had once conceived it." His wife also says naively, but graphically: "He never composed at the clavier, but wrote music like letters, and never tried a movement until it was finished." When his compositions were completed he used to rehearse them, singing or playing, with his wife or any one else who happened to come in.

In one sense, it is true, Mozart felt the necessity for an external vent to his musical ideas; and for this he had frequent recourse to his own special instrument, the clavier or pianoforte. "Even in his later years," says Niemetschek, "he often spent half the night at the piano; these were the hours that witnessed the birth of his divinest melodies. In the silent calm of night, when there was nothing to distract the mind, his imagination was kindled into supernatural activity, and revealed the wealth of melodious sound which lay dormant in his nature. At such times Mozart was all emotion and music, and unearthly harmonies flowed from his fingers! Only those who heard him then could know the depth and extent of his musical genius; his spirit, freed from every impediment, spread its bold pinions, and soared into the regions of art."

Mozart carefully separated his time for writing and his time for improvising. To the end of his life he kept to his early habit of writing in the morning, and even when he had been out the evening before, or had played far into the night, he was accustomed to begin work at six or seven o'clock; in later days, however, he indulged himself by writing in bed. After ten he usu-

ally gave lessons, and never returned to the writing table unless there was urgent occasion.

Wolfgang himself gives his father the following account of his daily life:

We cannot rise before eight o'clock, for our room, being on the ground-floor, is not light until half-past eight. Then I dress quickly; at ten o'clock I set to work composing until twelve or half-past; then I go to Wendling's and write a little more until half-past one, when we dine. At three, I go to give lessons in gallantry and thorough-bass to a Dutch officer (De la Potrie), for which, if I do not mistake, I shall have four Ducats for twelve lessons. At four I return home to give a lesson to the daughter of the house; but we never begin before half-past four, because we are waiting for lights. As six I go to Cannibach's and teach Mlle. Rose; I stay there to supper, and then we talk or play a little, or sometimes I take a book out of my pocket and read, as I used to do at Salzburg.

#### EPILOGUE.

What is Mozart to us? Lavignac, the noted French musical authority, writes:

As a musical genius, the nearest to perfection that the world has ever seen, for he alone essayed every form of musical composition and excelled in each. He left nothing untried: dramatic, religious and symphonic compositions; oratorios, church music, songs, cantatas, psalms; he was familiar with them all, and everywhere scattered his marvels.

To some musicians Mozart represents the sun of our musical firmament, sending forth, unceasingly, rays of light and life, serene, supreme. This estimation will certainly not be concurred in by those who consider as the greatest, in any form of art, he whose conception and utterance cover the whole range of human emotions, thoughts and aspirations, and whose power of expression is equal to the vastness of his creative mind.

This elemental grandeur and supreme mastery has been wrested from the Cosmos and from Fate by the superman Ludwig van Beethoven. They are his to this day and, mayhap, for all time.

Yet is Mozart truly great—one of the greatest and most lovable musicians who ever graced this sordid earth. His music is joyful, delicate, classical in its serene aloofness; it is melodious in the most delightful sense imaginable, and the skill of his workmanship and his mastery over form are equally admirable. His simplicity is often easily mistaken by the inexperienced for childishness; in truth it is the result of a pure outline of the form coupled to simplicity and naturalness of ideas, and corresponds to the early Greek purity of architectural form, as exemplified in their Ionic and Doric styles.

Fervor and pathos are not wanting in his works, yet he never reaches the depths. . . . The heights, though, are his. All that makes for hope and kindness; for candid, truthful eyes; for constant love, bereft of storms and wild, exulting passion; for quiet happiness—the happiness which consists in preserving and enjoying those treasures, which have been vouchsafed to the humblest and poorest of us: truth, love, duty; the serenity that hovers above the miserable earthly strifes—all these live in his music.

His sonatas for piano are given to the young, who have just trodden the path of life; they are only understood truly by those who can look back . . . . Therefore his music is liked least by the ardent youth who seeks more passionate utterances, who must needs bruise his wings against the eternal bars . . . . But later, when suffering and resignation have quieted his restless soul, a haven of peace awaits him: the music of him whose resplendent genius will shine undimmed as long as man honors and loves that which uplifts his heart and comforts his soul: the music of Wolfgang Amadeus Mozart, a music pure, lovable, serene, like unto the hope of eternal union and happiness which lovers fondly speak of as they walk through life, hand in hand.

[In the fourth and last lesson by Mr. Jonas on Mozart, the celebrated pianist and pedagogue gives an exhaustive, authoritative analysis and a fascinating pen picture of the famous sonata in A major, containing the so called "Turkish" march. It is safe to say that this is probably the strongest, most satisfactory and helpful essay ever written on the most popular of all Mozart sonatas. It is profusely illustrated and cannot but prove of immense value to the up to date, intelligent piano teacher and student.—Editor's Note.]



STATUE OF MOZART,  
By Gustav Landgrebe.

**"THE WAYFARER"****TRIUMPH IN COLUMBUS**

**Musical Pageant Being Produced During Centenary Celebration of the Methodist Episcopal Church Proves Brilliant Success**

Columbus, Ohio, June 23, 1919.—Words are inadequate to express the profound impression left on one as the final curtain rings down upon the magnificent performance of "The Wayfarer." From the first glorious peals of the organ combined with the full orchestra and choir of one thousand under the able directorship of Montgomery Lynch, until the last final "Hallelujah Chorus," the audience was held spellbound, leaving the hall with wonder at the enormity and solemnity of such a spectacle.

The work, written and produced by J. E. Crowther, with musical numbers by William J. Kraft and also music from Handel's "The Messiah," is a series of scenes depicting the conditions of Christianity during the various ages, and the "Wayfarer," Henry Herbert, who possesses a wonderfully resonant voice, as the Despairing One who is seeking light, is led through each scene by Blanche Urka, as Understanding, with a voice blending perfectly with the co-star.

From the first scene depicting the horrors of the world war, the moaning and rumbling of the great organ and orchestra, one is carried back to Babylonian times with its setting of most glorious colors, vivid hues and cycloramic effects that was most dazzling to the eyes. The scene of the Shepherds on the hillside, and the appearance of the guiding star, together with the trumpeters announcing the Angels' coming, by playing the Adeste Fideles, accompanied by organ chimes and children's voices, was sublime. Scarcely can one describe the outburst of tumultuous applause at the beauty and grandeur of this scene.

The work of the musical artists was superb. Never has the writer heard Theo Karle sing more gloriously than on this occasion. His beautiful tenor voice carried one to lofty heights in "I Heard the Voice of Jesus Say" and swung the mighty chorus behind him with such spontaneity that thrilled the audience, making one grand, glorious triumph of success.

It is to be regretted that Bernard Ferguson, whose rich baritone voice was heard to such splendid advantage in "Why Do Nations Rage So Furiously," should make only

one appearance, as his voice was heard only in the opening solo. Helen Newitt, in the soprano solo, acquitted herself nobly in the aria "Rejoice Greatly." Her lovely silvery voice, her capacity for interpretation and sensing of musical lights and shades, and her flexibility in runs, left nothing more to be desired. The rich contralto voice of Viola Ellis poured forth with great depth of feeling in the aria "He Shall Feed His Flocks." Her's is a voice of exceptional warmth and beauty and she sang with an easy flowing tone which at once won and deeply affected her hearers.

The work of the chorus was deserving of highest praise and showed the fruits of Mr. Lynch's untiring efforts toward the goal of perfection. Especially deserving of mention was the "Hosanna" in the Jerusalem scene and "Fling Wide the Gates" in the Calvary episode.

Special mention must also be made of Mrs. Montgomery Lynch's beautiful work on the organ, which is the finest

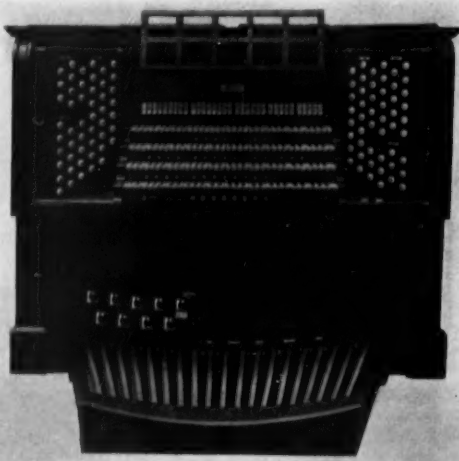


Photo by A. D. Frankforter

Keyboard of the Mammoth Möller Organ, built for the M. E. Centenary, at Columbus, Ohio, by M. P. Möller, Hagerstown, Md.

instrument we have ever heard. Built by M. P. Moeller, it is a gem of perfection and calls forth greatest praise from all musical critics.

Columbus is fortunate in being selected as the scene of this wonderful pageant, and the thousands of visitors who are spiritually uplifted by viewing it will carry away with them its lasting effects.

#### HUGE AUDIENCE HEARS NOTED ARTISTS.

Not often does a trio of such prominent artists as Margaret Romaine, Metropolitan Opera soprano; Earl R. Cartwright, baritone, and William J. Kraft, of Columbia University, one of America's foremost organists, appear on a single concert program, as was the case June 13 when the great \$50,000 Möller organ built for the Centenary Exposition in Columbus, June 20 to July 13, was dedicated in the Coliseum of the exposition grounds.

And because Raoul Vidas, the distinguished French boy violinist, and the famous Rainbow Division Band and the Centenary Trombone Choir of 100 instruments were included in the program, the concert ceased to remain a mere concert and became a musical event, attended by more than 7,000 people. It was the largest musical audience ever

gathered together in Ohio, hundreds being turned away from the doors.

Following is the program: "Peon" (Matthews), "Swan Song" (Saint-Saëns), scherzo, "Canon" (Jadassohn), William J. Kraft, Mus. Bac., F. A. S. O., organist; "Omnipotence" (Schubert), Earl R. Cartwright; "Danse" (Brahms), "Canzonette," "Saltarelle" (Wieniawski-Thibaud), Raoul Vidas; "Romanic" march (Gounod), "America" (Smith), (arranged by Edgar Stillman Kelley), Trombone Choir, Frank M. Sutphen, director; aria, "La Bohème" (Puccini), Margaret Romaine; "Even Song" (Johnson), intermezzo (Callaerts), "Supplication" (Freysinger), Professor Kraft; "Airs Tziganes" (Sarasate), "Fantasie Varie" (Prune), Mr. Vidas; "Invictus" (Bruno Kuhn), "Life and Death" (Coleridge-Taylor), "In May Time" (John Adams Loud), Mr. Cartwright; "In My Garden" (Liddle), "Evening" (Landon Ronald), "Life's Paradise" (Mary Helen Brown), Miss Romaine; "Hallelujah Chorus" ("The Messiah") (Handel), Professor Kraft. H. P. A.

#### Edith Mason and Polacco Wed

Very suddenly and very quietly, Edith Mason, the soprano, and Giorgio Polacco, the conductor, were married at Asbury Park, N. J., last Sunday evening, by the Rev. Martin L. Ferris. It was Miss Mason's third marriage and the bridegroom's second. They obtained their wedding license last Thursday.

In applying for a marriage license Mr. Polacco gave his age as forty-six years and Miss Mason gave hers as twenty-eight. He and his first wife were divorced on October 8, 1917, and on February 2, 1918, Miss Mason was divorced by Norman Mason, an artist. In explaining his marriage tonight by a retired Protestant clergyman, Mr. Polacco said he was not a Catholic, as reported, but a Free Thinker. His first wife was Clotilde Dena, an Italian.

The Mason-Polacco romance was of long standing, and the many friends of the popular couple are delighted at the happy outcome.

#### N. M. M. A. Officers Re-elected

At the regular annual meeting of the National Musical Managers' Association held on Wednesday, June 25, it was voted unanimously to retain for a second term of office the board of directors who have officiated during the past year.

The association was formed last August and has for its object the mutual protection, promotion and development of the managerial and professional interests of those engaged in the selling of concert artists, organizations or opera companies. Once a month during the past season there have been meetings at the Hotel Commodore at which the affairs of the concert and opera world have been discussed, plans for the general betterment of this work formulated, and adjustments made. The officers remain, Charles L. Wagner, president; Loudon Charlton, first vice-president; George Engles, second vice-president; Milton Aborn, treasurer; Catharine A. Benman, secretary. The directors are Messrs. Haensel, Coppicus, Judson, Gallo and Wessels.

#### Grainger Forced to Refuse British Tour

Percy Grainger has just had to refuse a most tempting offer from Thomas Quinlan, the famous British impresario, to appear at fourteen concerts of the Quinlan Subscription Concerts throughout the chief cities of England, Scotland, Ireland and Wales during the season of 1919-20.

The young Australian pianist-composer was reluctantly forced to forego this brilliant engagement owing to the large number of concerts already booked for him in the United States and Canada for next season by his manager, Antonia Sawyer. During the season of 1920-21, however, Percy Grainger intends to resume his European tours.

#### Chicago Chorus Salaries Raised

The Chicago Opera Association has voluntarily raised the chorus members' salaries from \$28 a week to \$32 and will also allow each person the amount of \$7 to go toward expenses. During the rehearsal period prior to the opening of the season, the association will pay the chorus \$18 per week instead of \$10 as heretofore.

#### Klibansky Pupil Engaged for Opera

Virginia Rea, artist-pupil of Sergei Klibansky, has been engaged by William Wade Hinshaw for the next season of the Society of American Singers. Miss Rea has an exceptionally delightful voice and attractive personality, and has met with success in concerts and recitals. She has been engaged for a second tour through Maine in July.

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**"Katharine Goodson Delights Audience—'Poetess of the Piano' Greeted by Capacity House Last Night.**

"Katherine Goodson's art is of that astonishing order calculated to strike the critic dumb who believes in the indescribability of perfection; for seldom did this 'female Paderewski' fall short of sheer perfection in the course of a most ambitious program."—*The Winnipeg Telegram*.

"No woman pianist of her equipment has appeared before a Columbus audience in memory of younger concertgoers."—*Columbus Citizen*.

"The wonderful playing of Katherine Goodson was a revelation to the audience and she received an ovation."—*Cincinnati Tribune*.

"Katherine Goodson—the divine Goodson as one would like to call her—fully sustained yesterday evening the worldwide reputation which she has won as pianist and consummate artist."—*Le Canada*.

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## ZEUCH AND BONNET INAUGURATE NEW ORGANS IN SIOUX CITY, IA.

Eminent Organists Present Brilliant Programs—  
Ladies' Choral Makes First Appearance—Mrs.  
H. F. Dow's Pupils Heard in Songs

Sioux City, Ia., June 20, 1919.—The new organ built by the Skinner Company in the First Congregational Church was opened by two recitals on June 11 and 12 by William E. Zeuch, of Boston. Although not a large organ, the instrument is particularly notable for its refinement of tone quality. It contains thirty-five speaking registers, with four stops duplexed. The reeds are especially fine, the French and English horn having a lovely quality. A celesta stop was donated by Frank and Jay Darling in memory of their father and mother, who were for many years connected with the church. The organ is built in specially prepared chambers behind the choir loft, the sound issuing through grills at the rear. The effect is excellent, and the location of the console facing the choir will make the work of the organist very easy in directing the choir. The church is a new one, built in an adaptation of the Romanesque style, and the auditorium, although small, has splendid acoustic qualities.

Mr. Zeuch's programs were chosen with a view of demonstrating the resources of the organ to the utmost. Among his selections were several compositions by American writers—Federlein, Sturgis, Seeboeck, Clarence Dickinson, Stoughton, Matthews and Stebbins. The heavier numbers were Gigout's "Grand Chœur Dialogue," Bach's prelude and fugue in A minor, Thiele's theme, variations and finale, Liszt's fantasy on "B-A-C-H," two movements from Vienne's third symphony, and Bonnet's "Caprice Heroïque." Mr. Zeuch's playing was scholarly and accurate. His technic proved quite adequate to all demands made upon it, and in the larger numbers he gave evidence of much virtuosity. The recitals will do much to stimulate an interest in organ playing, and the presence of this splendid organ will set a standard that will be very helpful to church music generally.

Joseph Bonnet, the eminent French organ virtuoso, gave a recital at the First Baptist Church on May 16, using the new Hilgreen Lane organ. Bonnet's playing was nothing less than phenomenal. Particularly worth mentioning was his rendition of the Bach fantasia and fugue in G minor. Although there are many organists who play this piece well, Bonnet appeared to secure a certain psychological effect that was quite remarkable. Probably less than a dozen people in the audience were familiar with this composition, yet the most thoughtful attention was given, and as the intricacies of the fugue unfolded themselves the tensing grew, and its close was greeted with tremendous applause. The first part of the program was devoted to forerunners of Bach, the last part to modern writers, closing with three selections by Bonnet himself, including the brilliant "Variations de Concert." The choir of the church sang Dudley Buck's Festival Te Deum in E flat. F. W. Wimberley is the regular organist and choir director of the church. M. Bonnet was entertained at luncheon following the recital by the organists of the city. His genial attitude and courtesy won him friends on all sides.

### LADIES' CHORAL MAKES FIRST APPEARANCE.

The Ladies' Choral, a new organization, under the direction of Mrs. H. F. Dow, made its initial appearance at the High School Auditorium in May 27. The program was a miscellaneous one and showed much careful training. The best numbers were Matthews' "Persian Serenade" and Denza's cantata, "Garden of Flowers." Mrs. Frederick Roost sang two groups of songs, being accompanied by Cecelia Romadka, of Milwaukee, in violin obligatos. Morton Howard played a group of piano solos, and Kathrine Smith sang two contralto songs. The organization is one that fills a much needed place.

### ISABEL SORENSON GIVES RECITAL.

Isabel Sorenson, a piano pupil of Blanche Roush McCutchen, gave a fine recital on June 8. Although young in years, she displayed a great deal of original talent and played in an artistic fashion a long and difficult program.

### Mrs H. F. Dow's PUPILS HEARD IN SONGS.

Pupils of Mrs. H. F. Dow gave an elaborate and successful song recital on Monday evening, June 9. Mrs.

Dow has a large class and is considered one of the most competent teachers in this section. The recital was opened with an organ solo, and Martha Kowalski, a brilliant piano pupil of Mr. Morse, played Cyril Scott's allegro from the two Pierrot pieces.

### MUSICIANS' CLUB HOLDS ANNUAL MEETING.

The Musicians' Club held its first annual meeting and dinner on the evening of June 3. W. Curtis Snow, organist of St. Thomas' Church, was elected president for the coming year. The organization is but a few months old, and shows signs of vigorous activity which should result in the furthering of musical interests.

### NOTE.

The season just closed has been the most brilliant musically that Sioux City has ever known. Besides a fine array of talent on the concert course, local activities have been more in evidence than ever before. All teachers report large classes for the summer. O. A. M.

### Ruffo in New York

Titta Ruffo, the distinguished Italian baritone, arrived in New York from Mexico recently and paid the MUSICAL COURIER a visit. With Mr. Ruffo was Mrs. Ruffo and his brother, Ettore. The family party left for Italy on June 24 on the steamship Dante Alighieri. Mr. and Mrs. Ruffo will pass the summer with their children at their villa in Rome. During the season in Mexico, Ruffo made twelve appearances in seven different operas. Next sea-

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son he will sing in the United States for the first time in several years, with the Chicago Opera Association, appearing in no less than seven of his best roles. In addition to this, he will make numerous concert appearances. In fact, many engagements have already been booked for him by his personal representative, Paolo Longone. The famous baritone has always been a great favorite in America and his long absence has caused an unusual demand to hear him.

### More Liberty Loan Thanks for De Tréville

Following the bestowal of a beautiful medal for her services, the Liberty Loan Committee sent an illuminated missal signed by the high officials of the committee to express their appreciation of Yvonne de Tréville's great help in the successful outcome of the Liberty Loan drives. Many millions were subscribed after each of her "Daughter of the Regiment" presentations.

## HOW THE ST. CECILIA ORCHESTRA TAKES ITS REVENGE

Nero Fiddled on Ruined Rome and the Orchestra Plays on Ruined Neros

Nero, emperor of the Romans, fiddled upon the ruins of Rome, so history says, and the great Roman symphonic organization of today, the St. Cecilia Orchestra, which is to make a transcontinental tour in America next fall and winter, takes its revenge by fiddling upon the ruins of the Roman emperors. This is literally true, for the walls of the concert hall in which its regular concerts are given every winter are those of the huge Mausoleum which Augustus, the first of the Roman emperors, erected for himself and family in the year 28 B. C. Think of playing in a hall, the walls of which antedate the Christian Era! There are, indeed, in this country, many old fashioned concert halls somewhat the worse for wear, but all of them are mere infants in arms compared to the Augusteum.

Augustus might be called without exaggeration a fore-handed man. Although he built his own tomb in 28 B. C., he did not get ready to occupy it until forty-two years later, in 14 A. D., just after his golden wedding anniversary. His faithful wife, Livia, was soon laid beside him, then from time to time various other relatives followed including several Roman emperors, until finally in 98 A. D., Emperor Nerva's coffin occupied the last cell. So it is literally true that the St. Cecilia Orchestra plays on the ruins not of one, but of several Roman emperors.

Anybody who knows the size of the great hall will realize that Augustus had no small mind when he built himself the huge sepulchral chamber in the very center of the Augusteum with numerous other chambers radiating from it, like pieces of a pie, for his relatives. However, the remains of the emperors were not suffered to rest undisturbed, nor was it anything peaceful that ousted them, for in the middle ages the distinguished Colonna family—still one of the famous houses of Rome—made their resting place over into a fortress from which they contended with the other aristocratic families that contested their supremacy in Rome. In the sixteenth century, however, the interior of the Augusteum, into which the concert hall has now been built, had become nothing more exciting than a garden, and it is only fitting that a concord of sweet sounds should succeed the concord of sweet odors that then prevailed there.

It is within these famous walls, surrounded by these inspiring memories, that the St. Cecilia Orchestra has given concerts ever since its foundation. Music lovers outside of Italy know little of its superb quality, for, except for a brief venture into Switzerland a year ago, the St. Cecilia Orchestra has never played except at the Augusteum; but American music lovers will have an opportunity to judge its splendid qualities for themselves during its tour in the season of 1919-20. It is coming over under the auspices of His Majesty the King and the national government of Italy as an earnest demonstration of the strength of the friendship which has always existed between Italy and America. The direction of this tour is in the hands of Richard Herndon and Frank Kintzing, who so successfully promoted the interests of the Paris Conservatoire Orchestra when it was here last winter.

## DOLCE GROSSMAYER MOVES TO SAN DIEGO

Former Denver Teacher Gives Farewell Recital and Presents Sixteen Year Old Pupil

Denver, Colo., June 19, 1919.—A sort of farewell recital was given on June 17 at the Grace Methodist Church by Dolce Grossmayer, the well known teacher and pianist of this city, who has since gone to San Diego, Cal., where she will make her home. Helen Brand, a pupil of Miss Grossmayer's, assisted by Florence Siever Middaugh, contralto, rendered the following program: Overture (Bach-Joseffy), "Capriccio" (Scarlatti), sonata in A major (Mozart), sonata, op. 58 (Chopin), "Pilgrim's Song" (Tschaiakowsky), "What's in the Air Today?" (Robert Eden), "Orientale," "Valse Caprice," "Minuetto" and "Prelude Joyeux" (Dolce Grossmayer), "At the Spring," "Campanella," sixth Hungarian rhapsodie (Liszt). Miss Brand, a sixteen year old girl, has received all of her musical training under this efficient teacher, and her playing reflected much credit upon Miss Grossmayer, who has an enviable position in Denver and who will be a loss to musical circles. A. S.



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# Columbia Records

## AMARILLO (TEX.) HOLDS SIXTH ANNUAL MUSIC FESTIVAL

Splendid Performance of "The Messiah," Under E. F. Myers, Feature of Event—Christine Langenhan in Two Appearances Scores Brilliantly—Harold Henry Received with Genuine Appreciation

Amarillo, Tex., June 12, 1919.—The sixth annual Amarillo Music Festival of the combined choral societies of Amarillo, Miami and Pampa, E. F. Myers, director, was held on Monday and Tuesday, June 9 and 10, in the Olympic Theater. Unhampered by considerations which in the past have interfered with the full realization of its wishes, the societies were in a position to prepare this year's fes-



CHRISTINE LANGENHAN,  
Dramatic soprano.

tival with ample equipment for all its concerts, a large chorus being reinforced with new voices and the soloists ranking high. The festival opened Monday morning with a children's concert, the soloists being James Hardesty Johnson, tenor, of Minneapolis, and J. Erwine Mutch, baritone, of New York.

### HAROLD HENRY IN PIANO RECITAL.

The second of the concerts, given on Monday afternoon, was a piano recital by the well known artist, Harold Henry, who rendered the following program: Fantasie, quasi sonata (after a reading of Dante), Liszt; "Scotch Dances," Beethoven; intermezzo, op. 117, No. 1, Brahms; rondo, perpetual motion, Weber; polonaise, Chopin; Celtic sonata, MacDowell; "Sioux Flute Serenade," Skilton; "Album Leaf," Liszt; "The Valley of the Bells," Ravel; "Reflections in the Water," Debussy; "Spanish Caprice," Moszkowski. He scored immensely and was forced to repeat several numbers in addition to giving many encores. A fine technic, good rhythm, evenness of

tone and a sense of light and shade characterized his playing.

### CHRISTINE LANGENHAN PLEASES.

The popular singer engaged for the second day of the festival met all expectations and scored an unqualified success. Varied in character and of sustaining interest, Christine Langenhan opened her program with Handel's "Oh! Had I Jubal's Lyre," and sang her way into the hearts of the audience. It is evident that the noted soprano has the happy faculty of choosing songs that appeal to the public, and these she sang in a manner seldom excelled at a local festival.

While her faultless rendition of the favorite soprano aria from "Cavalleria Rusticana" created marked enthusiasm, it was in such songs as "Allah" (Walter A. Kramer), "The Look" (Rosalie Housman), "To a Swallow" (Metcalf), "Values" (Vanderpool), "My Love Is a Muleteer" (F. De Nogero), "Two Loves" (Reddick), that she scored heavily. Her French group was extremely pleasing, and "Songs My Mother Taught Me," sung in Bohemian, was repeated by the singer with English words, the Swedish folksong, "When I Was Seventeen," being also re-demanded.

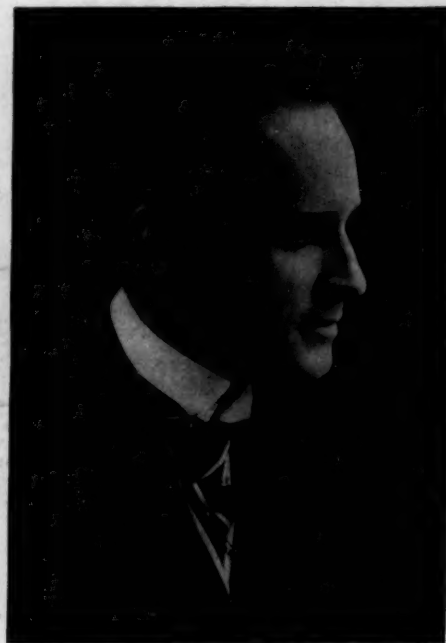
Miss Langenhan, favored with a remarkably pleasing appearance and gracious personality, possesses a voice of fullness and richness of tone that is unusually pleasing and even throughout the registers, while much of the real charm of her work is found in the real artistic interpretative ability and clear diction that brings the best out of every number.

The reception accorded Miss Langenhan was such that the soprano, besides repeating many numbers, generously added to her extensive program the following three numbers: "Star of Gold, Mana-Zucca"; "The Land of the Sky Blue Water," Cadman, and "Bes' ob All," Walter A. Kramer. Her program follows: "Oh! Had I Jubal's Lyre," Handel; "Allah," Walter A. Kramer; "It Is Rainy, Little Flower," W. Blair; "The Look," Rosalie Housman; aria from "Mignon" ("Connais tu le Pays"), Thomas; "Bonjour Suzon," L. Delibes; "Ouvre tes yeux Bleus," Massenet; "The Star," Rogers; "To a Swallow" (dedicated to Mme. Langenhan), J. W. Metcalf; "Values," Vanderpool; "The Glow of Spring," Rungee; "My Love Is a Muleteer," F. De Nogero; aria from "Cavalleria Rusticana" (in Italian), Mascagni; "Lullaby" (in Russian), Gretchaninoff; "Songs My Mother Taught Me" (in Bohemian), Dvorak; "When I Was Seventeen," Swedish folksong; "Paradox," Cadman; "Nobody Knows the Trouble I've Seen," Burleigh; "Two Loves," W. Reddick; "Sunrise and You," Arthur Penn; "Ring Out, Sweet Bells of Peace," Caro Roma.

Lila Austin Myers, the accompanist, contributed in no small measure to the success of the singer and to the enjoyment of her audience.

On Tuesday afternoon a pleasing joint recital was given by James Hardesty Johnston, tenor, and J. Erwine Mutch, baritone.

Miss Langenhan, who scored the greatest ovation the same day with her song-recital, climaxed her success in the evening, when she sang the soprano part in "The Messiah." The voices and orchestral instruments formed a fine and finished whole and none of the shadings in color or nuances of interpretation indicated by Mr. Myers' baton were lost through lack of command or unanimity of response. Mr. Myers is a real choral leader; he understands the voice in mass management and in subtle application. The chorus lived up to its reputation for skillful, musical and intelligent singing. Christine Langenhan carried off the solo honors of the evening, for her renditions were flawless and she was forced to repeat the two arias, "Rejoice" and "I Know That My Redeemer Liveth," while Mrs. C. E. Kiser, a local singer, displayed her splendid alto voice, and Miss Blanton, also a local contralto,



HAROLD HENRY,  
Pianist.

rendered her number magnificently. James Hardesty Johnson was also enthusiastically received, as well as Mr. Mutch, who sang the bass part with authority. K.

### Horatio Connell Offers Scholarship

That competent concert, recital and oratorio bass-baritone—Horatio Connell—will be the head of the vocal department at Chautauqua from July 7 to August 15, this season marking his fourth at that institution. Mr. Connell's success as a teacher rests upon the solid basis of artistic accomplishment, and in being able to communicate to others the knowledge which he himself possesses, gained through years of study and wide experience as a singer. A competition for a scholarship will be held on the Friday before the opening of the summer schools, and the successful competitor will be entitled to a course of twelve half hour lessons, covering the six weeks' period. For full particulars address Mr. Connell, at 906 South Forty-sixth street, Philadelphia, Pa. During the coming season Mr. Connell will be a member of the Peabody Conservatory of Music, Baltimore, Md., teaching there two days each week.

### Bonnet Goes Under Hyde's Management

The MUSICAL COURIER has already announced the return of the distinguished French organist, Joseph Bonnet, for an extended tour of concerts in the United States next season. Owing to the excessive demands on his time, Dr. William C. Carl has been obliged to terminate his management of Mr. Bonnet with the present season, and next season's tour will be in charge of Herbert E. Hyde, Fine Arts Building, Chicago, Ill.



Photo by Strevett & Edwards

CHORUS AND SOLOISTS OF THE SIXTH ANNUAL MUSIC FESTIVAL AT AMARILLO, TEX., E. F. MYERS, CONDUCTOR, JUNE 10, 1919; CHRISTINE LANGENHAN, SOPRANO SOLOIST.



# EDITH MASON-POLACCO



Photo by E. F. Foley, N. Y.

Real artists among singers are very few. Very rarely one finds a fine voice united with an authentic interpretative talent. Generally singers depend entirely upon the throat, and not at all upon emotion or talent, and in this case, even being great, the singer differs very slightly from being an instrument. The case of Edith Mason is a rare exception. Every time we hear her we ask ourselves why it is that she gives not only a delightful sensation to the ear, but she also touches the heart with an esthetic sensation—all harmony, all nobility, which remains for a long time in our spirit and which makes one exclaim sometimes for months after upon hearing some so-called "stars," "Ah!—the Mason!" The phenomenon is explainable only in this way. **Edith Mason does not sing with her voice only, but with the brain and heart.** For this reason we always admire in her both the singer and the interpreter; from that comes the variety of her art. She is not merely a privileged throat; she is much more; she is a privileged artist. Think of her different interpretations. Majestic and delightfully charming as Queen Marguerite in "The Huguenots"; sentimental and romantic as Mimi; enchantingly simple as Micaela; invaded by the most ardent passion, masked at times by cruel coldness, in "L'Amore dei Tre Re." **She is always a revelation for her qualities as an artist, eminently harmonious and so different in her incarnation of the various personages.** One would say that in her veins instead of Anglo-Saxon blood there flows the warm, arduous Latin blood.

Her "evening of honor" was celebrated last night with "Madame Butterfly." The whole work was one of the most perfect performances of the season. It is needless to say that Maestro Polacco with his refined art and exquisite sensitiveness gives to the work such nobility that it triples the value of the opera. But the principal and dominant personage is Edith Mason. Youthful and happy as a child in the first act, she transforms and grows to tragic highness with the development of the drama. The delightful Butterfly she presented to us two years ago is now a perfect artistic achievement.

Last night was not only the feast of Edith Ma-

son, but was also that of the public. The opera house was packed by an enthusiastic audience which paid the highest tribute of admiration and sympathy to Mme. Mason. She was given ovations and flowers in such abundance as few artists have received here.—El Universal, June 12, 1919.

## BRILLIANT RESULT OF THE BENEFIT OF EDITH MASON

The "Madame Butterfly" sung last night as the "serata d'onore" of Edith Mason was without dispute one of the best performances which we have heard during this great season. "Butterfly" and Miss Mason, that is, the opera and the artist, are both favorites of our public. Consequently it was not a surprise to hear the ovations and see the flowers which paid merited and copious honor to the American artist.

Edith Mason should indeed feel satisfied after her "evening of honor." The audience was far more numerous than at any of the other preceding ones, and this fact, united to the artistic triumph attained by the American soprano, should justly make her proud. When Edith Mason leaves our country she will doubtless take with her an undying memory of this performance.—Excelsior, June 12, 1919.

## A BEAUTIFUL "SERATA D'ONORE" OF MISS MASON AS MADAME BUTTERFLY

The music of this opera of Puccini is a narcotic—there is not a single number in it which moves or enthuses except perhaps the aria of Cio-Cio-San in the second act—and even for this to touch one it is necessary that this aria be sung as it was sung last night by Miss Mason, the result of which was an immense ovation from the public.

Last night Miss Mason made the personage of Cio-Cio-San live before us. She gave it color and soul in a way that we have very seldom seen it before. We have already said that she won great applause from her enthusiastic audience. At the end of each act the stage was transformed into a garden for her by the great masses of flowers

the American operatic soprano, has just returned from Mexico, where she again won the same undisputed success which was hers on her first visit there a year ago. This year, as a prima donna of the del Rivero Opera Company, she was associated with such artists as Rosa Raisa, Titta Ruffo, Gabriella Besanzoni, Alessandro Dolci, Jose Palet, Virgilio Lazzari and Giacomo Rimini, all under the artistic direction of Maestro Giorgio Polacco. During the Mexican season just ended Miss Mason demonstrated her unusual talent and versatility in a great variety of roles, including Mimi in "La Boheme," Nedda in "Pagliacci," the queen in "The Huguenots," Micaela in "Carmen," Fiora in "L'Amore dei Tre Re," Oscar in "The Masked Ball," Desdemona in "Otello," and Cio-Cio-San in "Mme. Butterfly."

That there was not a dissenting voice in the chorus of critical praise which greeted her every appearance, may be judged from the extracts which follow.

contributed by her many friends and admirers.—El Democrita, June 12, 1919.

Edith Mason should be very well satisfied after her triumph of last night. For of all the "evenings of honor" that have been given during the present season, hers attracted the largest audience. Neither the eminent Raisa, nor Maestro Polacco, nor even Titta Ruffo (and I have mentioned the holy trinity that the public reverences), none of these three artists, I repeat, saw a greater number of spectators on their gala performances than those who applauded the Cio-Cio-San of Edith Mason.

Her work was exquisite, full of most profound sentiment, and admirable histrionic power. For this reason, and because the public truly loves her, much applause and thousands of flowers were showered upon the "Senora Mariposa."—El Herald de Mexico, June 13, 1919.

Rosa Raisa, Gabriela Besanzoni and Edith Mason have brilliantly sustained the season, and both the public and the management must be more than satisfied with the work of these three artists.—Excelsior, June 15, 1919.

## EDITH MASON SCORED BIG TRIUMPH

Edith Mason scored both a musical and a histrionic triumph last night. As a singer she was at her very best. Any one who has heard her sing here will know what that means—and as an actress, particularly in the tragic closing scenes of her interpretation of "Madame Butterfly," she challenged competition with Geraldine Farrar. The other singers did notable work, Jose Palet especially, but there can be no question but that Miss Mason was the bright particular star of the occasion. It was, in more ways than one, her "Beneficio." Americans in the audience, and there were many of them, were proud to recognize her as a compatriot. A huge audience strained the capacity of the Iris and they applauded Miss Mason in a way that would have made Titta Ruffo jealous. She was forced to take innumerable curtain calls before the eager spectators were satisfied.—Heraldo.

Mme. Mason-Polacco will sing at Ravinia Park for the entire summer season, 1919

## SOME WELL-KNOWN TEACHERS OF THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS, AND THEIR WORK

Carrie Louise Dunning, the Originator, Widely Praised for Her Many Achievements and Universal Success—System in Vogue All Over the Country

Carrie Louise Dunning  
New York City.

By Annie Craig Bates.

"Time tests us all, both new and old, by what we have to give."

How gratifying it must be to our great educators, both musical and otherwise, to feel and know that they have given so much toward the progress of education, and such a one is Carrie Louise Dunning, originator of the famous Dunning System of Improved Music Study for Beginners.

In talking to Mrs. Dunning, naturally one's first question is: "Why, and how, did you come to give this wonderful system to the world?" And in her answer one is reminded that "in music all hearts are revealed to us," for you can feel the throb of the great mother heart as she answers: "My twin boys. In my endeavor to give to them an education in the broadest sense of its meaning, I found that there had been wonderful progress in every science and branch of learning except music, and being a musician this naturally gave me food for thought, and I kept saying, 'Why—why is this?' It should not be so; we claim that music is a universal language, and yet, as Gabrilowitch says in his endorsement of my work: 'It seems strange that while in late years so many new methods have been invented in order to simplify the teaching of languages, mathematics and other sciences, no such attempt has, to my knowledge, been made with music. I really believe music is generally taught now much the same way it used to be a hundred years ago. Your system, based on a thorough knowledge of both the child's nature and of the elements of musical science, is the first step made in order to adapt modern ideas to the musical education of beginners. The great and rapid progress of your work shows that you have found the right way.'"

Thus, the Dunning System came into existence as the message of a mother heart to all children in music, both "growing-ups" and "grown-ups," and it is satisfying the great demand throughout the country for a broader, more intellectual foundation for the study of music.

How fortunate that Carrie Louise Dunning, in her deep, analytical investigations concerning conditions in regard to musical pedagogy, should be the thorough musician she is, for after all, many theories, many systems are exploited and exploded almost in the same breath, for often they are not founded on thorough musicianship. They remind one of a skyrocket going up brilliantly, but coming down just a very ordinary stick!

Mrs. Dunning had training under the best teachers of Rochester and Buffalo, N. Y., working with Dr. William Mason before his death, and then five years in Vienna under the great Leschetizky himself and his assistant, Marie Prentner.

I feel sure that we have no more able exponent today of the teaching principles of the Leschetizky technic than Carrie Louise Dunning; so, equipped as she is, do you wonder that in originating a musical system of pedagogy founded on such absolute scientific principles and fundamental facts, that it is recognized and endorsed by practically all the world's renowned musical educators of today?

Her investigation entailed the invention and construction of the apparatus that is used in presenting her work, and through this she more readily reaches, and records impressions on the child mind, in a three-fold manner—mentally, physically and spiritually, and those who have made a study of the needs of the child recognize and appreciate that it is these correct impressions made in childhood that form the basis of future development, and will make for us a musical nation!

In the Dunning System every musical essential, including notation, ear training, rhythm, sight reading, transposition, melody writing and modulation, are presented to the child, so that it seems like play, but with such thorough knowledge of psychological pedagogy that the impression is lasting and worth while.

The Dunning System is so much a part of Carrie Louise Dunning, and she of it, that it is hard to know how to separate the two, for truly, it is the charming, deep, strong personality of the mother spirit that has given so unselfishly of herself to this great system of music, so that other mothers and their children might also reap the benefit therefrom.

Her idea is, in order to make men and women fit for service, both for their homes and their nation, that they must apply the five great factors that go to make the successful man—concentration, application, dispatch, system and efficiency, and we can understand what a practical application she has made of these factors, not only by the wonderful success that is following the Dunning System all over the musical world, but also in the case of her own sons. When the call of their country came, it was with great dispatch that she and her two boys answered "Here!"

Carlyle tells us that "Serious nations, all nations that can listen to the mandate of nature, have prized song and music as the highest; as a vehicle for worship, for prophecy, and for whatsoever in them was divine!"

Harriet Bacon MacDonald  
Chicago.

The Chicago center of the Dunning System is at the studio of Harriet Bacon MacDonald at 1727 Chase avenue, for Mrs. MacDonald's personality has given the system supervitallity and carried its prestige to the superlative degree. In speaking of this method of instruction Mrs. MacDonald said: "Nothing is poured into the child, but he is made, through the games and the apparatus, to discover every musical fact for himself and to build and analyze everything as he goes along. The solidity of knowledge gained in this system is insured through

the fact that every detail is acquired through the touch, the eye and the ear. The Dunning System is built absolutely upon the basis of concentration, application, dispatch, system and efficiency, and therefore it provides a musical foundation in the child life which is as solid as a rock and which will endure always. The more difficult a music point may be the more effectually do we surmount it with a halo, and our children never think anything is difficult, because everything is made so fascinating for them."

Anna Craig Bates  
Dallas.

Anna Craig Bates, pianist, composer and singer, is a Normal Graduate of the Carrie Louise Dunning System. She is also a graduate of the Asheville College for Young Women, N. C.; the American Mozart Conservatory of Music, Mo. (where she was an honor pupil in a piano contest), and holds a certificate of voice production from Floyd S. Mucky, M. D. C. M., New York. A few endorsements by renowned musicians and the press are as follows:

Full of music, an enthusiastic, valuable teacher.—Carrie Louise Dunning.

Mrs. Bates had great talent.—Charles Wakefield Cadman.

A conscientious musician and an excellent accompanist and coach.—Mrs. N. P. Turner, graduate Ohio Conservatory of Music.

Mrs. Bates' song "My Sweetheart" is an exceptionally effective setting of the words.—Edwin Schneider, accompanist for John McCormack.

One of the most successful songs on the All-American program given at the biennial was "Light," by Anna Craig Bates.—Yvonne De Tréville.

Anna Craig Bates, a most gifted musician of rare ability.—Daily Ardmoreite, Oklahoma.

Additional musicians who have endorsed Mrs. Bates are Carl Jörn, Helen Stanley, Frances Ingram, Frederick Gunster and Lora Hoffmann. Communications should be addressed to Mrs. Bates at the Oriental Hotel, Dallas, Tex.

Mrs. Chauncey Bever  
Billings.

Mrs. Chauncey Bever, of Billings, Mont., a musician of note, having studied with Dr. William Mason and William Sherwood, found, as many another serious student of music has, that there was a lamentable lack of knowledge of the fundamentals of music in the pupils who came to her. So, five years ago, she took the Teachers' Normal Course in the Dunning System of Music Study and has met with the greatest of success, and is probably the most prominent teacher in Billings, having a clientele of the best people in that city.

Mary E. Brecheisen  
Toledo.

Mary E. Brecheisen began the serious study of music at Wooster University, studying pipe organ, harmony and counterpoint. During the summer of 1914 she studied with Harold Von Mickwitz at the Bush Conservatory, Chicago, and the following winter with Ralph Leopold, Cleveland, Ohio. After graduating from the Wooster University, she began teaching children and advanced students, but very soon became dissatisfied with the ordinary method of instruction. After investigating many of the modern methods for beginners, she entered the Normal Training Class in 1906, conducted by Carrie Louise Dunning. For the past eleven years she has used this system most successfully with large classes of children. Her first year pupils transpose first grade pieces in any major or minor key and also play from memory such compositions as "Butterflies," Lege; "Hide and Seek," Dennee; "Le Secret," Gautier; waltz in D flat, Chopin; nocturne in B flat, Field; and "Spanish Dance," Moszkowski. Second and third year pupils transpose in any key such compositions as "Happy Farmer," Schumann; prelude in E flat, Virgil; berceuse, Ilijinsky, and ballade, C minor, Burgmüller.

In one of her recent classes Miss Brecheisen had several six year old pupils, who easily learned and memorized a second or third grade piece in one week, played little pieces in any key, took down melodies dictated on the piano in any key, writing the signatures, tonic triads and dominant seventh chord resolved in any major key.

Pupils taught by this system do much original composition work. Theodore Presser Co., after examining some of Miss Brecheisen's pupils' pieces, stated: "How little pupils can make music of this kind is remarkable."

Mrs. Oscar Everett Busby  
Dallas.

Mrs. Busby is an exponent of the Dunning System of Improved Music Study for Beginners. Her broad musical education in this country and in Europe, and her experience as a teacher, together with a rare personality and an adaptability for pedagogical work, make her of unusual educational value.

Mrs. Busby concluded a training course in the Dunning System for Teachers in Nashville, Tenn., and returned to that State early last month for another term. Her Shreveport, La., training class is announced for January, and her annual sessions for teachers will be resumed in Dallas this summer. Mrs. Busby is nationally known among clubs and musical organizations through the "Turner Busby Courses of Study for Music Clubs." Communications should be sent to secretary's address, Hotel Marshall, Marshall, Tex., or 235 North Ewing street, Dallas, Tex.

Jean Warren Carrick  
Portland, Ore.

Jean Warren Carrick, Normal Teacher for the Dunning System for foundation work, is one of the progressive piano pedagogues of Portland, Ore. For years she has been supervisor of music in schools, as well as a teacher of piano. The marked success of her work with pupils in the schools under modern pedagogical methods and happy class work awakened a desire on her part to carry some such method into her private work, which was falling short of desired results. This she found in the Dunning System, and spent three consecutive summers studying with Mrs. Dunning.

Mrs. Carrick's recitals and class work in her beautiful home on Mt. Tabor, as well as in her studio in the Portland Conservatory, are creating much interest among the parents of Portland. She and two assistant teachers are kept busy.

N. Beth Davis  
Walla Walla.

N. Beth Davis, an accomplished musician of the Northwest, four years ago took the Teachers' Normal Training Course in the Dunning System of Music Study for Beginners. About a year ago she was appointed a normal teacher to project the Dunning System to teachers at Whitman College, Walla Walla, Wash., where they have had a Dunning normal teacher for more than six years. Miss Davis' charming personality and adaptability for this line of work have brought her unusual success.

Jeanette Curry Fuller  
Rochester.

For many years Jeanette C. Fuller has been a church organist and active in the teaching of piano and organ in Syracuse and Rochester, N. Y. She is a graduate of Syracuse University, with the degree of Bachelor of Music. For twenty-three years she has held the position of organist of the Brick Presbyterian Church in Rochester. Having a deep interest in the teaching of children, and becoming convinced that the first years of their study were needlessly dull and tedious, she was attracted by a demonstration of the Dunning System of Improved Music Study for Beginners, afterward taking the course with Carrie Louise Dunning, the originator. For eight years she has taught it with marked success, and is at present in charge of the children's department of the Institute of Musical Art in Rochester, N. Y., with a class of between fifty and sixty pupils. Mrs. Fuller reviewed the system with Mrs. Dunning in Chicago and thereafter received a contract authorizing her to conduct normal classes for teachers. Mrs. Fuller is very enthusiastic regarding the results produced by this system of teaching and is convinced that it places a sure foundation for the work of the future singer or player upon any instrument. It also makes the study attractive and interesting. Mrs. Fuller is well known in New York State as an organist of distinctive ability and a successful teacher, and is said to be the only woman in the United States who is the dean of an Organists' Guild.

Mrs. Addye Yeargain Hall  
St. Louis.

Mrs. Addye Yeargain Hall is the authorized Normal Teacher of the Dunning System of Improved Music Study for Missouri, Arkansas and Southwestern Illinois, and has as her assistant teachers Edith Mehr, Frances Ave Yeargain and Miriam Martin. Mrs. Hall has the highest recommendations from Mrs. Dunning personally, as well as from prominent musicians, as to her exceptional ability to impart the principles of this system. Victor Lichtenstein, director of the Lichtenstein School of Music, said of her work: "I can truthfully say that the results obtained with her pupils, many of them but five or six years old, are little short of marvelous." Mrs. Hall's studio residence is at 5660 Kingsbury Court, St. Louis, Mo.

Ruby Frances Jahn  
Dallas.

Ruby Frances Jahn, wife of the well known musical educator, Julius Albert Jahn, head of the piano and theory departments of the Dallas Academy of Music in Dallas, Tex., received her principal musical training from her husband at the Conservatory of Music, Los Angeles, Cal., and acted as his assistant for a number of years. Her well grounded musical knowledge combined with her deep understanding and love for the child nature have fitted her admirably for teaching young children, and her career in this capacity has been most successful from the start. The thorough and systematic pedagogical principles espoused by Mrs. Dunning appealed to Mrs. Jahn so strongly that she decided to study the system under Harriet Bacon MacDonald, and since graduating has devoted herself entirely to the teaching of the Dunning System of Improved Music Study. Mrs. Jahn is a member of the faculty of the Dallas Academy of Music, where she will hold normal classes for teachers.

Carrie Munger Long  
Fort Worth.

Carrie Munger Long is one of the popular exponents of the Dunning System of Improved Music Study. Having spent several years in active musical work with children, about three years ago she added to her teaching equipment the Dunning System. A little more than two years ago she located in Fort Worth, Tex., and was the first to introduce the Dunning work there. Such has grown the interest in this system that Mrs. Long not only finds herself increasingly in demand, but there are also a number of other successful Dunning teachers. The growth of Mrs. Long's private class has been phenomenal, demanding two assistant teachers. In addition to this, however, Mrs. Long finds time for lecture recital, sight singing, and normal classes. She will conduct normal classes in the Dunning System in Denver, Col., beginning August 3.

Mrs. Wesley Porter Mason  
Dallas.

One of the prominent figures in Dallas' musical life and activities is Mrs. Wesley Porter Mason, who invests her work with an enthusiasm and confidence that is contagious; the enthusiasm coming from her inner self, an ef-



fervescence of love for music and a sincere desire to inculcate that love in others; the confidence that is born of experience and study. Mrs. Mason is a conservatory graduate, a post-graduate, and a former member of a conservatory faculty; has had advanced work in Chicago and New York, and has received individual instruction from Charles W. Landon, Emil Liebling, William Sherwood, and Edward Baxter Perry. She is a graduate of Carrie Louise Dunning in the Dunning System and an authorized normal teacher. Prior to coming to Texas, Mrs. Mason was a teacher of music in the public schools, where her love for children and for music met in happy communion, and to the benefit of the children and the public school system. Besides her pedagogical duties, Mrs. Mason is director and soloist of the choir of the First Methodist Episcopal Church, is a member of the Dallas Music Teachers' Association and Texas State Music Teachers' Association, and is affiliated with a number of music clubs and choral societies. Associated with Harriet Bacon MacDonald, Mrs. Mason brought probably the most elaborate artist concert course to Dallas that has ever been attempted in the Southwest.

**Alice T. Prentice**  
New York.

Alice T. Prentice was born in England and received her musical education in that country. At the age of fifteen she passed with senior honors the examinations prescribed by the Royal Academy of Music and International College of Music for piano playing and theory of music. After coming to America she taught in New York City and Brooklyn until appointed director of music at Alfred University, Alfred, N. Y., in which position she successfully filled for five years. In 1913 she studied the Dunning System with the idea of using it for her own children, but was soon overwhelmed with applications from other mothers to include their children in the classes. At present she is conducting sessions at her studio in Bronxville, N. Y., and in New York City.

**Laura Jones Rawlinson**  
Portland, Ore.

Laura Jones Rawlinson, teacher at the Ellison-White Conservatory in Portland, Ore., is achieving phenomenal results with the Dunning System, and is a teacher of rare tact and personal charm. Having studied with the best pedagogues on the Pacific Coast and also with Miss Piles, of Leipsic, Mrs. Rawlinson is well equipped musically to carry on her large classes in Portland.

**Virginia Ryan**  
Waco.

Virginia Ryan, for four years a pupil of the late William H. Sherwood and a graduate from his school in Chicago in June, 1905, and also a pupil in harmony and counterpoint of Daniel Protheevl, has taken the Dunning System of Improved Music Study three times under Carrie Louise Dunning. Mrs. Ryan has taught music for twenty years, four years in Chicago, and the remainder

of the time in Waco, Tex. Her studio is located at 1115 Washington street, Waco, Tex.

**Stella Huffmeyer Seymour**  
San Antonio.

Stella Huffmeyer Seymour has met with unusual success during the past twelve years in establishing a worthy place among the San Antonio teachers of music. After receiving a diploma from the music department of the San Antonio Female College, she further equipped herself for teaching by taking the technic course at the Virgil School in New York. Later she studied for two seasons with Edwin Klahre, of the New England Conservatory, Boston, Mass., and received the Dunning diploma in the spring class of 1915 which was held by Mrs. Dunning at San Antonio, Tex. After three years of teaching and three reviews of the work, Mrs. Dunning granted Mrs. Seymour the contract of normal teacher in the Chicago class, summer of 1918. Mrs. Seymour's studio is No. 19 in the Mayor Temple of Music, Travis and Soledad streets, and her home address is 1217 Garden street, San Antonio, Tex. She can be reached by telephone at Mission 1850.

**Mrs. Conway Shaw**  
Galveston.

Mrs. Conway Shaw, wife of the prominent violinist of that name of Galveston, Tex., is one of the first of the Dunning pedagogues to be appointed a normal teacher. It has always been her lot to have as large a class of children as she could possibly handle, with even a waiting list, for her demonstrations and recitals are among the features of the musical life of Galveston. Mrs. Shaw has been equally successful in her normal teaching, having classes of teachers in the Dunning System who are occupying prominent positions in schools.

**Una Wrinkle Synnott**  
Dallas.

Una Wrinkle Synnott received her early instruction at Belmont College, Nashville, Tenn., and after leaving that institution perfected her musical education in the Cincinnati and New England conservatories of music. Mrs. Synnott has proved her efficiency as a teacher by holding a number of important positions as head of the department of music in leading schools of the South, among which might be mentioned the Johnson City Institute, Tennessee, and the South East Texas College. It is a significant fact that she holds recommendations not only from her teachers, but also from the presidents of each college where she has served as instructor. Mrs. Synnott studied the Dunning System of Improved Music Study with Harriet Bacon MacDonald. She is at present a member of the faculty of the Dallas Academy of Music, Dallas, Tex.

**Una Clayson Talbot**  
Indianapolis.

Una Clayson Talbot, pupil of Allen H. Spencer and a graduate of the American Conservatory, Chicago, Ill., has

long been identified with the musical life of Indianapolis. She is known as an enthusiastic and forceful teacher, and has gained an enviable reputation as an exponent of the Dunning System of Improved Music Study. Mrs. Talbot, being always a student, has enlarged her field by adding the normal work. Classes for teachers are conducted at her studio, 3068 Washington Boulevard, Indianapolis, Ind.

**Isobel M. Tone**  
Denison, Tex.

Isobel M. Tone began the study of music at an early age, continuing under the direction of competent teachers in the State of Texas until she was fifteen. She then studied three years under the late Emil Liebling of Chicago, and N. Ledochowski. Later she went abroad for three years and pursued her studies further under Ernst Jedliczka and Julius Hey, of Berlin.

After teaching for several years in Texas and studying with Harold Von Mickwitz, she returned to Berlin for two years, studying under Edward Monot. After seven years' teaching in Denison, Tex., she spent one summer in London studying with Tobias Matthay, head of the Royal Academy of Music.

Miss Tone's musical activities have been along the line of teaching rather than playing, as she has a particular aptitude for imparting to others the knowledge she has gained. Miss Tone has obtained unusually successful results in her use of the Dunning System.

**Mattie D. Willis**  
Waco.

Mattie D. Willis, teacher of piano and harmony, is achieving tremendous success through her teaching of the Dunning System in Waco, Tex., and it has been her experience to have more applicants for admittance to her classes than she could adequately care for. Noticeable features in the playing of her students are surprising ability in tone, coloring, phrasing, interpretation and poise. Mrs. Willis' normal class this year started on June 16. Teachers can study with her and receive on the completion of the course the same diploma that Mrs. Dunning offers.

**Clara S. Winters**  
Wichita.

Clara S. Winters, one of the successful normal teachers of the Dunning System of Improved Music Study, is now located at Wichita, Kan., at the Wichita College of Music. The Dunning System was introduced into the college by Miss Winters, and met with such approval that the school now has three Dunning teachers with large and interested classes. For eight years Miss Winters has been recognized as one of the successful teachers of Kansas. She is a graduate from the piano department of Kansas University, having studied there four years with Carl A. Preyer. Since graduation she has studied with William H. Sherwood, Edward B. Fleck, Carrie Louise Dunning and Mrs. Crosby Adams. Miss Winters is also an authorized teacher of the Progressive Series of Piano Lessons.

## DATES

### EVENINGS AT 8:30

October 9, Thursday  
October 23, Thursday  
November 5, Wednesday  
November 26, Wednesday  
December 9, Tuesday  
December 28, Sunday  
January 28, Wednesday  
February 25, Wednesday  
March 30, Tuesday  
April 29, Thursday

### AFTERNOONS AT 2:30

October 10, Friday  
October 24, Friday  
November 7, Friday  
November 25, Tuesday  
December 10, Wednesday  
December 26, Friday  
January 27, Tuesday  
February 24, Tuesday  
March 31, Wednesday  
April 30, Friday

## 1919-1920 SEASON 1919-1920

### TEN PAIRS OF CONCERTS AT CARNEGIE HALL

## The NEW SYMPHONY ORCHESTRA

of the MUSICIANS' NEW ORCHESTRA SOCIETY

**BODANZKY**



Mr. Artur—Conductor

(By Courtesy of MR. GIULIO GATTI-CASAZZA)

### SOLOISTS:



**THIBAUD**  
(Violinist)  
October 23-24



**BAUER**  
(Pianist)  
November 25-26



**RACHMANINOFF**  
(Pianist)  
December 26-28



**NOVAES**  
(Pianist)  
February 24-25



**KREISLER**  
(Violinist)  
April 29-30

## PRICES

### SEASON TICKETS

10 AFTERNOONS

OR

10 EVENINGS

Lower Boxes (6 Seats) \$180  
Upper Boxes (6 Seats) 150  
Parquet . . . . . 20  
Dress Circle . . . . . 15  
Balcony . . . . . 10

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## 1920---SPRING TOUR---1920

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#### A GLIMPSE OF THE NAMARA-BOLTON FAMILY.

(Left) Marguerite Namara and her little two year old daughter Peggy. (Oval) The Chicago Opera soprano and her playwright husband, Guy Bolton, on the steps of their lovely home at Great Neck, L. I. (Below) Tea time.

Photos by  
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#### Memorial Concert for Dr. Frank Rix

On Tuesday evening, June 10, a memorial concert was held at the Washington Irving High School, New York, in honor of the late Dr. Frank R. Rix, director of music in the public schools of the City of New York. The board of education was present in a body, with Dr. William L. Ettinger, superintendent of schools, and the program presented was of special significance in connection with the late Dr. Rix's work. It included "The Lost Chord," sung by a chorus of the Washington Irving and Stuyvesant High Schools in memory of Dr. Rix's conducting of this same number, sung by a chorus of 5,000 school children at Madison Square Garden in June, 1909; "In Dreams I've Heard the Seraphs Fair," a chorus by Faure, which formed part of the program of the music festival under Dr. Rix's direction at Madison Square Garden, June, 1915; "Gallia," performed by 3,000 school children under his direction in the great hall of City College in 1916; also Bach's air on the G string, and the hymn, "Nearer, My God, to Thee," both great favorites of Dr. Rix.

Mary Mellich, of the Metropolitan Opera Company, sang Gounod's "Ave Maria." John Schuler played the Bach air, and George H. Gartlan, successor to Dr. Rix as director of music in the New York public schools, conducted the choruses. The organists, William Neidlinger and William C. Bridgman, together with the orchestral ensemble of the De Witt Clinton and Stuyvesant High Schools, also took part in the program, as did the choruses from public schools Nos. 40 and 50. There

were short addresses by Dr. William L. Ettinger and Hon. Arthur S. Somers, and the following tribute to Dr. Rix was printed on the program:

A profound sorrow for our personal loss in the death of Dr. Frank R. Rix, late director of music in the public schools of the City of New York impels us to pay this tribute to his memory. He was a man of high intellectual attainments, and marked musical ability. His sterling character, keen mentality, and artistic idealism won the love and admiration of his associates. Life offered him no greater joy than the pleasure he experienced while working with large choruses of children and teaching them a true appreciation of the best music. He amplified and enriched the material of our school music, and his convincing interpretations revealed to the children the high ideals of the master composers. His influence over the hearts and minds of our children will long endure. Dr. Rix was a conductor of remarkable power and ability. The great choruses organized by him and conducted on various notable occasions, amply illustrated his genius in this direction. His absorbing devotion to his great work, his single hearted attention to duty are to us an inspiring memory. In the passing of Dr. Rix the schools of the City of New York have suffered a loss equally shared by all, and this memorial service is offered in loving tribute.

#### Moreno to Sing at Atlantic City

Paul Moreno was one of the soloists at the last of the New York Globe concerts, held on Wednesday evening, June 25, when the tenor featured a number of the latest American songs. A forthcoming appearance will be with the Leman Symphony Orchestra in Atlantic City on July 6. The concert will be one of the features of the musical season at that resort, and will be attended by thousands of the people who are sojourning there during the week of July 4.

#### MINNESOTA M. T. A. CONVENTION SEEKS LEGISLATIVE RECOGNITION

Steps Taken to Raise Standard and to Interest Legislators in the "Certificate of Licentiate"—Theodore Spiering's Recital One of the Chief Attractions of Entire Meeting—Edwin Arthur Kraft's Organ Program Liked

Northfield, Minn., June 22, 1919.—Made especially significant by the recitals of two prominent musicians, Theodore Spiering, violinist, and Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, Ohio, the Minnesota Music Teachers' Association held one of the most interesting annual conventions in the history of the organization here on June 19, 20 and 21.

Enhanced by the unusual opportunities offered by the beautiful Skinner Memorial Chapel of Carleton College, in which the sessions were held, with the splendid organ as an additional means of bringing pleasure to the delegates, the meetings were successful in impressing on influential teachers of the state the necessity of raising the standard of music, and demanding a higher grade of efficiency in the men and women who are to act as instructors for the young. The delegates were chiefly from Minneapolis, St. Paul, Duluth and some of the nearby cities.

#### SPIERING ATTRACTS.

The recital by Theodore Spiering on Thursday evening was one of the chief attractions of the entire convention and while the heat of the evening was intense Mr. Spiering, with a grace of personality, won his audience as completely as did his musical artistry. Especially pleasing was his own composition, four caprices for the violin only, which demonstrated not only the depth of appreciation of tone values, but an exactness of execution that proclaimed him a master in his art. His program included: Sonata, E minor (Bach), concerto, A minor (Bach), romance in G (Beethoven), ballet music, "Rosamunde" (Schubert-Kreisler), "Waves at Play" (Grasse), "Serenite" (Vieuxtemps), valse-scherzo (Tchaikowsky).

Edwin Arthur Kraft proved his right to the title of one of America's leading organists, when he appeared Friday night. His program was composed mostly of modern compositions, and the warmth with which it was received registered the appreciation of his hearers. The organ in the Skinner Chapel is one of the largest and finest in the State, and its almost-orchestral tonal resources were elicited to the full by Mr. Kraft's admirable artistry and remarkable technique.

Of general interest to the musical world was the opening address of the convention by George H. Fairclough, of St. Paul, president of the Minnesota Music Teachers' Association. He spoke of the progress which America has made in placing her musical instruction on an equal basis with that of Europe, and declared that it was no longer necessary to send the young men and women of America to a foreign country to get a complete musical education.

Steps were taken toward raising the standard of musical instruction in Minnesota by an attempt to secure legislative recognition of the certificate of "licentiate" which has been issued by the association to those who passed the necessary examination. Alexander Henneman, of St. Louis, mentioned this in an address on the "Progressive Series and Its Relation to Standardization."

Among the speakers on various current topics of musical interest were: Dr. Caryl Storrs, Minneapolis; W. W. Norton, St. Paul; Charles E. Watt, Chicago; James Lang, Minneapolis; J. Victor Bergquist, Minneapolis; Mrs. F. E. Church, Owatonna; Bruce Knowlton, St. Paul.

While the convention was featured by excellent recitals, the following musicians took a prominent part in making the sessions a success: Edmund S. Enders, organist at Carleton College; Edna Mabon, soprano, Northfield; Margaret Dow, pianist, Northfield; Frederick L. Lawrence, composer, Northfield; Hazel Fleener, contralto, Minneapolis; Katherine Hoffman, St. Paul; the Towler Trio, Minneapolis; Adelaide Pierce, contralto, St. Paul; Mabel McCabe, St. Paul.

James Lang, of Minneapolis, was elected president of the association for the ensuing year; Elsie Shaw, St. Paul, first vice-president; Edna Hall, Minneapolis, second vice-president; John A. Jaeger, St. Paul, secretary-treasurer.

The Northfield Community Club entertained the delegates at a reception and also took them for a sight-seeing trip in automobiles.

K. R.

#### Breeskin to Spend Summer in Maine

Elias Breeskin will join the violinists' colony at Blue Hill, Me., where his former teacher, Franz Kneisel, has his summer home. He will have to journey back to New York at least once, however, as he will be soloist at one of the Stadium concerts.



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# MONTREAL HEARS ALDA AND ORNSTEIN IN RECITAL

Grainger Delights Audience with His Own Compositions

Montreal, Canada, June 23, 1919.—Louis Feigin closed his first season with Frances Alda, soprano, and Leo Ornstein, pianist, who gave a recital at the Theater Francais, aiding the Khaki League and Swiss National Fund. Mme. Alda opened the program with a group of old English and French songs which suited her cultured production. Her succeeding group included Swedish, Finnish and Norwegian folksongs, which had not been heard in Montreal before. Hariman's "Somewhere in France" and the "Manon" gavotte song gave ample scope for her lovely voice.

Leo Ornstein played his own sonata, the twelfth and thirteenth Liszt rhapsodies, Debussy's "Reflets dans l'eau" and a Chopin group, in which he showed considerable poetic insight.

EVELYN BOYCE PRESENTS GRAINGER.

On June 13, Evelyn Boyce presented Percy Grainger in a recital, benefiting the War Veterans' Association, at His Majesty's Theater. While all of his playing was instructive, the most enjoyable numbers were the series of folksongs arranged by himself, these comprising English and Irish melodies. He at once caught the fancy of the audience with "One More Day, John," which had to be repeated. Mr. Grainger is an interesting musician of great merit, and Montreal feels grateful for the opportunity of hearing him.

NOTES.

Pupils of Emile Iaronto gave a violin recital on Monday, June 2, at the Windsor Hotel.

The activities of F. H. Blair and F. H. Rowe, of the Canadian Academy, continue with interest to the musical public.

Albert Chamberland announces a pupils' recital.  
F. E. A.

## Heyward Liked in Ohio Cities

Lillian Heyward, soprano, has been busy singing both in concert and oratorio during the month of June. On June 10 she was one of the soloists at the Choral Union concert at Berea, Ohio, where she met with much favor. She was heard in two groups of songs by the following composers: Ware, La Forge, Farley, Curran, Ward-Stephens, Bemberg and Rodenbeck, and also sang effectively the solo part of Gounod's "Gallia," assisted by the chorus. She was in good voice and was warmly received by the large audience.

June 15 and 16 Miss Heyward sang at the commencement festival of the Ohio State University to an audience of 3,000. Besides singing a group of charming songs, she was heard in "Jerusalem," from "Gallia" (Gounod), and in the "Inflammatus," from "Stabat Mater," assisted both times by the Choral Union, conducted by Alfred Rogerson Barrington. The report of the Columbus

Despatch best describes the impression she created: "The soprano soloist of the evening was Lillian Heyward, of New York. She is a singer of charm and distinction, having a voice of wide range and flexibility and admirably adapted to the solo work in the oratorio. Her technic is sure and her interpretation authoritative."

## Saxby's Pupil to Sing at Peterboro

Helen Saxby, of Tampa, Fla., has been one of the most active workers in that city and has done much for the betterment of music. She organized two singing clubs, which contributed excellent work at the recent choral contest in the southwest of Florida. In fact, the Ladies' Chorus would have been in line for first prize

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except that, on account of its being only a women's chorus, it was overruled. Mrs. Hinckle, of the National Federation of Music Clubs, of which Mrs. Saxby is the Florida State president, has asked her to give a talk at the Peterboro biennial, the topic being "Chorus and Community Opera." At this year's biennial, Mrs. Heyward Trezevant, a pupil of Mrs. Saxby's, will be presented, inasmuch as she won both the State and district contest.

## Harriet Foster's Recent Appearances

On Friday evening, June 20, Harriet Foster appeared with much success at a benefit for the blind held in Ampere, N. J. A few days later—June 25—she sang at the final Globe concert and received a splendid reception from the enthusiastic gathering of music lovers.

## LOS ANGELES VIOLINIST MAY BE HEAD OF NEW HONOLULU SCHOOL

Cherniavsky Trio Heard—Ten Chamber Music Concerts Planned—Melba's Protégée to Sing in London

Honolulu, T. H., June 13, 1919.—The Cherniavsky Trio has been a visitor at the Islands for several weeks, and has given three concerts to enthusiastic houses at Mission Memorial Hall.

TEN CHAMBER MUSIC CONCERTS PLANNED.

Plans for the Philharmonic concerts are under way for next season. A series of ten fortnightly chamber music concerts will be given as last season, and Max Selinsky has been re-engaged as leader. He has decided to have a company of men instead of women, and will leave soon for the Coast to secure players for the quintet. The subscribers and guarantors have been solicited by Mrs. L. Tenney Peck, Mrs. C. M. Cooke, Jr., Mrs. E. D. Kilbourne and Mrs. Theodore Richards, and sufficient funds have been subscribed to warrant making contracts with the musicians.

It is rumored that Max Selinsky has applied for tuition with Leopold Auer this summer.

ACADEMY TO HAVE NEW MUSIC SCHOOL.

As a result of the unusual musical activity of last winter, Punahou Academy has resolved to organize a separate school. Frank Moss, pianist, of this city, will have charge of the piano department. Mr. Moss has gone to the Coast for the purpose of engaging the most capable man that can be found to take the position of head of the school. It has been rumored that a prominent violinist of Los Angeles will be offered the place. A first class voice teacher and cellist are also to be added to the faculty.

MELBA'S PROTEGÉE TO SING IN LONDON.

Peggy Center, Mme. Melba's protégée, will give her farewell concert next week. She sails on the 24th to meet Mme. Melba in London, where the great diva has arranged for her to be heard.  
I. B. I.

## Jacobinoff to Turn Pedagogue for Summer

Sascha Jacobinoff, a genial young violinist who has become a favorite in the concert halls of the East and Middle West, is en route to California, where for the summer he will be engaged in lecturing and forming ensemble classes at Stanford University. Jacobinoff, who is an ardent student himself, is looking forward with much interest to this new phase of work which has opened up for him.

## Bechtel Alcock Scores at Fitchburg

Bechtel Alcock, tenor, was one of the soloists at the recent Fitchburg festival in Coleridge-Taylor's "Hiawatha," and according to the press of that city was accorded an ovation. Mention was made to the effect that he interpreted his role with rare individuality and sympathy and that his enunciation was so nearly perfect as to excite the wonder and admiration of all.

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# Open Air Symphony Concerts

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# The Stadium Symphony Orchestra—80 Men

ARNOLD VOLPE, Conductor

## Soloists for Second Week:

Sunday, July 6: Percy Hemus, *Baritone*; Carolyn Cone-Baldwin, *Pianist*. Monday, July 7: Samuel Gardner, *Violinist* (original compositions of Mr. Gardner). Tuesday, July 8: Sue Harvard, *Soprano*; Henry Weldon, *Bass*. Wednesday, July 9: Marie Tiffany, *Soprano* (Metropolitan Opera Company); Emily Gresser, *Violinist*. Thursday, July 10: Ilya Schkolnik, *Violinist*. Friday, July 11: Ernest Davis, *Tenor*; Stadium Quartette. Saturday, July 12: Gladys Axeman, *Soprano* (Metropolitan Opera Company); Cecil Arden, *Contralto* (Metropolitan Opera Company).

Chorus of forty from the Metropolitan Opera, under the direction of William Tyroler.

The programs will include symphonies and symphonic works by the great masters of all schools: Beethoven, Brahms, Schubert, César Franck, Dvorák, Tchaikowsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saëns, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glazounoff, MacDowell, Hadley, Chadwick and others, as well as operatic selections and works of a lighter character appropriate for summer programs.

There will be vocal and instrumental soloists of rank on practically every evening throughout the summer. The general arrangement of programs is as follows:

Mondays and Thursdays, Symphony Nights

Wednesdays, Saturdays and Sundays, Miscellaneous Programs

Tuesdays and Fridays, Opera Nights

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In case of rain Concert will take place in the Great Hall of the College, Convent Avenue and 140th Street



## NOTED ADDITIONS TO PEABODY CONSERVATORY FACULTY

**Horatio Connell and Gerard Duberta Added to Vocal Forces**

Horatio Connell, the distinguished American baritone, has accepted the invitation of Harold Randolph, director of the Peabody Conservatory of Music, of Baltimore, to become a member of the faculty of that institution of learning, which has on its teaching staff such musicians as George F. Boyle, pianist; Frank Gittelsohn, violinist; Adelin Fermin, baritone; Gustav Strube, conductor and composer, and many other American and European artists of enviable reputation. Mr. Connell is a pupil of Julius Stockhausen. In the field of recital, concert and oratorio he is a master of the real bel canto and has won a firmly fixed position among American singers. Previous to commencing his career in this country, Mr. Connell spent nine years abroad, four of which he gave to study and the rest of the time to public singing in oratorio and concert, achieving distinction in Great Britain and throughout Europe in concert and oratorio work. He was no less successful with the leading orchestras, appearing with the London Symphony, Sir Henry Wood's Orchestra, the Halle Orchestra and the Liverpool Orchestra. In this country Mr. Connell has been heard at many of the important music festivals and his merits have gained him the same place of distinction at home as he enjoyed abroad. For a concert artist of such attainments and in the full enjoyment of such powers and reputation to give time to teaching is unusual. Mr. Connell, however, is sincerely and ever passionately interested in the growth of American musical appreciation, to which he believes a musician of his rank can contribute as much, perhaps, by teaching between whistles as he can by the brilliant successes of the concert season. Mr. Connell will take up his new duties at the Peabody Conservatory in the fall, spending two days a week there and the remainder of his time in Philadelphia. The appointment of Mr. Connell does not interfere in any way with the other faculty members of the vocal department.

Beside Mr. Connell, Gerard Duberta, the distinguished Dutch baritone, has also accepted the invitation to become a member of the faculty of the conservatory. Mr. Duberta is a native of Zwolle, Holland, the son of musical parents, his father being a well known tenor and his mother an excellent pianist. When still in his teens he took part, together with thirty-eight other baritones, in an international song competition, winning the gold medal with his own composition, "Only He Who Has Been Yearning," by a unanimous vote. After a successful concert tour through Holland, Belgium and France, Mr. Duberta continued his studies under such brilliant teachers as Mme. Noordewier-Redingius, Prof. Eduard Hellwitt, Dr. Mueholdt and Belanzoni. Upon his return to Holland, Mr. Duberta appeared in a concert at court before the Queen Mother, and his singing and the presentation of his own composition brought him into such favor that he was requested to repeat his program before Queen Wilhelmina and Prince Henry. Mr. Duberta then continued his concert work in Holland, and won further success in opera at The Hague and at Amsterdam. In the former city he sang in "Salome," "Herodiade," "Pagliacci" and "The Flying Dutchman," while at Amsterdam he took part in the performances of the famous Amsterdamer Wagner Festivals, singing in "Walküre" and "Tannhäuser" with tremendous success. Mr. Duberta comes to the faculty highly commended not only by European musical authorities, but also by such American masters as Oscar Saenger and Nicholas De Vere, of the National Academy of Music, the latter predicting for him an unqualified success before the American public. Mr. Duberta will also take up his duties at the Peabody in the fall.

### Zielinska's Willow Grove Success

Genia Zielinska, the young coloratura soprano, made a very distinct impression in her week at Willow Grove, Philadelphia, where she was the soloist with Franko's orchestra, Nahan Franko, conductor. The measure of Miss Zielinska's success may be judged from the fact that an encore was insisted upon each time she appeared, and at most of the evening concerts she was compelled to add two or three encores. During the week she sang arias from "Faust," "Dinorah," "Traviata," "Rigoletto," "The Barber of Seville," "The Pearl of Brazil," "Romeo and Juliet" and "Lakmé," as well as songs by La Forge, Leroux, Robuy, Debussy, Chausson, Arditi, Spencer-Johnson and Bishop.

Miss Zielinska is a young coloratura soprano whose work has showed steady progress ever since her first

public appearance. For next season she has numerous engagements already booked, among them an appearance with the Milwaukee Symphony Orchestra and in the Blackstone musicale at Chicago, where she will give a joint recital with Stracciari. She is also booked for an appearance with the Stadium Symphony Orchestra, New York, this summer.

### Katharine Goodson to Arrive Here January 1

The many musical admirers of Katharine Goodson in this country will be glad to hear that this popular English pianist will arrive in this country to begin her next American tour on January 1, 1920. She writes her manager, Antonia Sawyer, that she is unable to get here sooner, because she is appearing in twenty-five joint recitals with Mme. Melba in the English provinces in the autumn, besides having various London engagements. The last of these will be her appearance with the Royal Philharmonic Society at Queen's Hall on December 4 and her final recital on December 6.

At present Katharine Goodson is having a particularly busy season in England. Within one month her London



Photo by Ira L. Hill.

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appearances have included performances of the Grieg concerto with the Queen's Hall Orchestra, the Tchaikowsky concerto with the London Symphony Orchestra, the Hinton quintet at the opening concert of the London String Quartet series, the César Franck quintet at the London Chamber Concert Society, an appearance with Melba at the Royal Albert Hall, besides playing the last two of her five recitals. In addition to this she has appeared in joint recitals with Mme. Melba in the provinces.

Among engagements already booked for Katharine Goodson by Antonia Sawyer for next season are the Philadelphia Orchestra, the Minneapolis Orchestra, and the New York Philharmonic in Detroit.

### "Pahjamah" Heard at Strand

A unique and interesting novelty was used in conjunction with Wallace Reid's latest feature picture, "You're Fired." In one of the scenes, showing him engaged as the xylophone player of an orchestra, he wields the hammers of the instrument in a most amusing fashion. The musical composition selected for the one step which he is supposed to play is "Pahjamah," the new hit by S. R. Henry and D. Onivas, writers of "Indianola," "Kentucky Dream," etc. At the Strand Theater, New York, where the picture was exhibited last week, the splendid orchestra under the direction of Carl Eduarde rendered "Pahjamah" in a very artistic manner, enhancing the effect of the situation to its highest degree. Joseph Stern & Co. are the publishers.

### Advantages of University of California

#### Extension Division Department of Music

The department of music in the University of California Extension Division, in charge of Julian R. Waybur, offers its services to the communities of that State for the organization and development of their musical resources. To individuals, as well, it affords the benefits of musical education. The following are some of the things it is prepared to do for those interested and their community:

The department of music sends out representatives to aid, by personal supervision and advice, in the organization of community singing, choral training and the like, and leaders for community choruses, and for choral training may be secured. In the same way, local amateur organizations may engage conductors of orchestral and band music.

Lectures are given on the history and art of music, appreciation of music, and how to listen to music—illustrated with appropriate musical selections. These lectures may be heard by any community in California making proper arrangements. A list of topics and speakers will be sent on application.

Artists in both vocal and instrumental music give concerts and lecture recitals. This group includes singers, pianists, violinists, cellists, small orchestras, and players in ensemble music.

The extension department of music acts as an exchange for musical information. It asks school teachers, music instructors and directors, and community center leaders to contribute to its files copies of programs, photographs, magazine and newspaper articles having to do with musical occasions.

From time to time the department issues lists of printed materials dealing with music. Programs, bibliographies and outlines of study are included. Libraries, on request, will be furnished book lists for their music departments.

Instruction is offered by teachers of the voice, piano, organ, violin, cello and other instruments of the orchestra. Instruction may be either individual or in classes of three.

Musical theory, harmony, counterpoint, form and composition are taught in lecture courses.

These subjects are also taught in correspondence courses. The courses now offered are: Rudiments of music (X-A); diatonic harmony and strict counterpoint, two courses (X-4A and X-4B1); advanced diatonic harmony and strict counterpoint (X-4B2); elementary chromatic harmony and strict counterpoint in four and five parts (X-5A); chromatic harmony and free counterpoint (X-5B); introduction to the history of modern European music (X-3A); the organ and its masters (X-31); the history of the violin (X-32). A correspondence course may be taken up at any time; students as a rule work through an assignment in a week. Each course consists of fifteen assignments, and the fee is \$5.

The personnel of the extension department of music is made up of men and women who are of recognized standing in their respective fields.

For further information address Julian R. Waybur, Room 303, California Hall, University of California, Berkeley, Cal.

### A Sullivan Artist-Pupil

Elsa Steinert, an artist-pupil of the Daniel Sullivan studios, New York, was assisting artist at a recent violin recital by Tournes Tewnny at the Hotel Plaza, New York. Miss Steinert, who has a delightful soprano voice, was heard in songs by Massenet, Thomé, Fourdrain, Behrend and Burleigh, and in the familiar aria from "Madame Butterfly." She showed a thorough knowledge of how to sing, evidently the result of careful training, and the audience received her very warmly. Miss Steinert is a young lyric soprano whose work promises well for her future career.

### Anna Case to Sing at Ocean Grove

Saturday evening, July 5, marks the inauguration of the musical season at Ocean Grove, when Anna Case, the Metropolitan Opera soprano, will be the soloist. This will be the first of a series of eight Saturday night extraordinary concerts to be directed by the Van Hugo Musical Bureau at the Auditorium during the summer months. Among the other artists to appear at these concerts are Mme. Galli-Curci, John McCormack, Mischa Elman, Margaret Matzenauer and the Metropolitan Opera Quartet.

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### Gladys Axman, Regneas Pupil, Engaged for Metropolitan Opera

Gladys Axman, who, since January, 1912, has been working with Joseph Regneas, the eminent vocal instructor, has secured the prize that all young singers strive for, namely, an engagement with the Metropolitan Opera Company. Mr. Regneas, who knows Mme. Axman perhaps better than any one excepting Mr. Axman, declares that she will have a brilliant career.

"During seven years of study and uninterrupted work," said Mr. Regneas, "people learn to know each other, and, with the bulldog tenacity which characterizes Mme. Axman, coupled with the splendid technic which she acquired dur-



Photo by White Studio

GLADYS AXMAN,  
Dramatic soprano.

ing those seven years with me, I know she will repeat the successes of our most successful American singers. I am more than delighted with the splendid contract Mr. Gatti-Casazza has offered my young pupil, for various reasons, but principally because, outside of the training which she had from my very good friend, Marguerite Hall, one of the best singers of the time, Mme. Axman has done all of her work with me. It was naturally the excellent technical singing which induced Mr. Gatti-Casazza to make the contract, but it was Mme. Axman's tenacity which induced him to see it her way. I recall our first audition with him four years ago. I took Mme. Axman and one of my accompanists (Umberto Martucci) and she sang the "Santuzza" aria for him. The next season I again presented the young lady (with Oliver Hirt at the piano) when I had her sing "Elizabeth's Prayer." The third year, undaunted, I had her sing the "Nile Scene" (from "Aida"),



JOSEPH REGNEAS,  
Voice specialist.

and this fourth audition brought the desired result, in a definite engagement as a member of the Metropolitan Opera Company."

Asked as to his plans for the immediate future, Mr. Regneas said he will not be in New York to hear his brilliant young pupil, Mme. Axman, sing at the Stadium on July 12, as he will be in Raymond, Me., where he will teach for ten weeks. He has with him there several pupils in whom he hopes to interest Mr. Gatti-Casazza next year. The Elm Tree Inn, at Raymond, is entirely filled with the Regneas party; so eagerly do serious students seek the instruction of this eminent vocal authority. Mr. Regneas will resume work at his New York studio September 11.

#### Torpadie and De Stefano in Newport

Greta Torpadie, soprano, and Salvatore De Stefano, harpist, are to appear in a joint recital at Newport, July 15. The concert will take place in the building of the Historical Society.

### OUR OWN SHERLOCK HOLMES

It seems as if almost the entire musical world attended the opening Stadium concert last Monday night. I saw so many celebrities that I lost track of them. De Segura and Anna Fitzu were there together; also William Thorne (forever moving about) and the Mrs. and some friends; Gladys Axman, all dolled up in a big green hat, with her husband; Mana-Zucca with her sister; Mischa Elman with two other chaps; Alexander Lambert, Josef Stransky and party; Paul Morenzo, Samuel Gardner, Rhea Silberta, Frederick H. Grey (the composer), Nina Tarasova, Arturo Papalardo, Manager Dan Mayer; also George Kirwan (the Newark businessman-tenor); Mr. Neuer (the Knabe chieftain), Granville Vernon, Leonard Lieblich, and of course all the musical representatives of the press, including Max Smith, Paul Morris, etc. I spied Alma Clayburg, in beautiful evening costume, entering the gateway a little late, and about the middle of the program Polacco and his bride, Edith Mason, sauntered in and were immediately surrounded by a multitude of friends; Polacco, by the way, kissed all the pretty girls who flocked to him, and Mrs. Polacco had plenty of male friends to congratulate her. During most of the performance, when he wasn't talking to some pretty questioner, Manager Ernest Henkel stood in front of the Stadium counting, at least trying to, the huge number of occupied seats.

It was the funniest sight I ever witnessed—Wednesday afternoon, June 25, about 2:45—when I couldn't help but see Frederick Vanderpool, the distinguished composer of ballad songs, also composing swear words galore as he stood on the corner of Seventh avenue and Thirty-ninth street, bareheaded and his face red with rage, wondering how far the fast speeding trolley car was going to carry, underneath it, his brand new straw hat. Look out, Frederick, that you don't lose your head next time!

It is a wonder Frederick Gunster didn't stumble down those steep stairs at the Forest Hills, L. I., station when he turned around to say "Good Evening" to one of the summer boarders.

Who would have guessed that Conductor Polacco and Edith Mason, strolling leisurely up the Avenue the other afternoon, were soon to be wedded? Perhaps I would not have watched them so curiously had I known the truth.

Somebody tells me Martha Atwood slipped the other day—in her home, too—and dislocated three (?) ribs. "Smatter Martha, in the dark?"

Was it a "blow out" or a "blow in" that made you ride on the top of a bus last week, Reinald Werrenrath? What's the matter with that motor car of yours?

Noticed Marguerite Namara boarding a train for Atlantic City the other day and wondered why the "rush." A little detective work brings out the fact that the new play, "Welcome Home," by her husband, Guy Bolton, had its initial opening there, and incidentally Mme. Namara had her initial attack of mumps, and can't get back.

Gee! Miss Joseph (the "real boss" of Witmarks) likes onions—and radishes—and cold meat—and—lots of things generally found at Barbetta's Restaurant. Saw her there again week ago Wednesday—seemingly contented and happy.

Saw Marie Zendt dining with some friends last Thursday evening at the Scandia Swedish restaurant. "Pancakes" must be the soprano's middle name! S. H., Jr.

#### W. H. Wylie, Jr., Receives Medal for Singing

W. H. Wylie, Jr., tenor, who has been associated with the Y. M. C. A. for some time, has been exceedingly



GRETA MASSON.

From a portrait made very recently by the well known artist, Howard C. Redwick, of New York. After a very satisfactory season (her second in New York) Miss Masson will spend the summer months in Canada; before going, however, she will appear at the Stadium on July 26. Her season of 1919-20 will open most auspiciously in New York with an appearance with the New York Philharmonic Orchestra on November 28. Later in the season, on March 5, she will give a joint recital with Emilio De Gogorza in Washington. Among the return engagements will be one in December at Miss Bennett's School; one in Cleveland, Ohio, some time in March or April, and in the early autumn a second recital in Stamford, Conn.

successful in Italy singing for the soldiers. So successful has he been, in fact, that not so long ago the colonel in command of the machine gun school at Vicenza presented Mr. Wylie with a medal as a record of the men's appreciation. Mr. Wylie expected to sail for home June 21, but the "Y" has prevailed upon him to remain another month. The singer has also had an offer to sing at the Genova Theater next fall, but he has not as yet decided upon its acceptance.

#### Magdeleine Brard Plays in Paris

Magdeleine Brard, the young French pianist, who made so distinct an impression in her work both as soloist and with the Paris Conservatory Orchestra here last season, gave a recital in the Salle Pleyel, Paris, May 25, playing the G minor sonata of Schumann, several Chopin compositions, the Liszt F minor study, and the same composer's thirteenth rhapsody. Le Courrier Musical, in commenting upon her appearance said: "It was one of the finest demonstrations of art that we have heard in this very busy season of concerts."

## THE ONLY SOLOIST WHO APPEARED 7 TIMES THIS SEASON

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JULY 3, 1919 No. 2049

Colonel House recently scored the greatest triumph of his life; Paderewski praised him.

Does Philadelphia intend to go to sleep on the question of Sunday concerts in that city? It is a vital issue, now that war matters are done.

With the arrival of real revolutions all over the world how inexpressive the so-called "revolutionary" music of pre-war days seems at this time.

Emmy Destinn, rechristened Destinova, had a tremendous success on the occasion of her re-entry into musical life at the great Czecho-Slovak festival in London. The MUSICAL COURIER learns from her manager Charles L. Wagner that she is coming to this country next season without fail. This means also, that she will appear at the Metropolitan as well as in concert.

There is too much real joy in the hearts of Americans to make this Fourth of July celebration a noisy one. Let us hope that the unmusical racket which used to accompany the patriotic festivities of former years, has disappeared forever. The world is not anxious ever again to hear bombs and torpedoes explode, even when they are used as toys and mere noise makers by children.

Giorgio Polacco came back from Mexico looking very fresh and fit despite the fact that he had performed the most unusual feat of conducting eighteen different operas in six weeks, an average of three changes of opera to the week, as well as doing the greater part of the rehearsing for all of them. It will be a shame if such a talent as his leaves the United States next season for lack of a proper opportunity here.

The American Concert Course, details of which are announced on another page of this issue, seems to be the most ambitious and sanest attempt yet made to put the best American artists before the public in programs which will contain music by the best contemporaneous American composers, as well as selections from the music of all the Allied nations. The announcement will be read with pleasure by everyone who has the best interests of American music at heart.

No young American singer has been more successful than Anna Fitzu, whose brilliant European career is matched by her achievements here in opera and concert. She made such a striking record with the Chicago Opera that several foreign impresarios tried hard to secure her for their seasons in Mexico, Spain, Cuba, South America, but Miss Fitzu's concert engagements keep her in America until well into the summer and she did not close her 1918-19 long list of dates until the present

week. Miss Fitzu succeeded in her art by dint of unbending ambition, incessant work, and marked natural vocal qualifications, but also her attractive personality and varied stage training at an early age, helped to make her a prima donna of prime quality. She is planning some artistic deeds, of marked importance for 1919-20, including an extended joint recital tour with Andres de Seguro.

With the opening of the orchestral series at the Stadium last Monday, New York now has what it missed so sadly all these years, a summer season of first class symphony concerts, led by a competent conductor, with "guest" leaders and famous soloists as added attractions. The Stadium concerts are financed and managed soundly and they should succeed so brilliantly that their permanence will become a matter of course.

The National Federation of Music Clubs is holding its most successful biennial convention at Peterborough, N. H., this week, and as that association of American women is concerned largely with advancing the cause of American music, it was a tender and appropriate thought on their part to hold their gathering at the home of the late Edward A. MacDowell. Well known artists and excellent musical programs were in evidence to intersperse tonally the practical proceedings of the N. F. M. C. One of its most important activities is the giving of prizes to American composers and young native singers and players.

Word reaches the MUSICAL COURIER that the affairs of the New York State Music Teachers' Association are in rather a bad way. A "State" association that turns out only thirty members at a "State" convention cannot be said to be in a very flourishing condition, especially when even those thirty unanimously fought shy of being elected officers of the association. The root of the trouble seems to be that what was originally a State organization has developed largely into a New York City affair. It looks very much as if the association was facing a crisis in its affairs, and it is extremely doubtful if it can go on without a reorganization from the cellar right up to the roof.

July, the hot month which was so named in honor of the red headed Julius Caesar, is not particularly conspicuous as a time for music in our part of the world. Most of the photographs of musicians which are sent in to us these days display an interesting variety of bathing suits, with vistas of placid waves and unhurrying canoes. Stephen Foster was born in July, and on the famous fourth, too, as if he anticipated the verdict of posterity which was to call him the representative American folksong composer. He was born in 1826, a few weeks after a very representative German composer, Weber, died. Christoph or Christopher Gluck was born July 2, 1714. Any child knows that he would now be 205 years old if he had not died. The Russian, Balakirev, died nine years ago, July 4, 1910. Franz Liszt came to the end of his dazzling career on the last day of this month in 1886. Thirty years and two days earlier, July 29, 1856, Schumann was released from the clutches of his gloomy delusions. J. S. Bach, the sanest and most intellectual composer of all time, passed away July 28, 1750.

Edith Mason, the young American soprano who has just returned from her second season of successes in Mexico City, where she is firmly established with the public as a great favorite, was the recipient of a compliment from the famous Italian baritone, Titta Ruffo, such as undoubtedly has been offered no other American singer. "Miss Mason," said he, "there is no voice like yours in Italy today." Then he invited her to do a special tour of the large Italian cities this summer, singing Ophelia to his Hamlet, and Gilda to his Rigoletto, an invitation which only her previous engagement for sixteen appearances at Ravinia Park, where she is also a great favorite, prevented her from accepting. The critic of El Heraldo de Mexico, speaking of her "serata d'onore" ("benefit performance" is the nearest English idiom) as Madame Butterfly, said: "Of all the 'evenings of honor' that have been given during the season, her's attracted the largest audience. Neither the eminent Rosa Raisa, nor Maestro Polacco, nor even Titta Ruffo (and I have mentioned the holy trinity that the public reverences)—none of these artists, I repeat, saw a greater number of spectators at their gala performances than those who applauded the Cio-Cio-San of Edith Mason." All of which merely goes to

prove that there is no prejudice against American artists in foreign lands. An American artist of the first rank is as welcome in Timbuctoo as in New York—in fact, generally more welcome.

Master classes have become the custom with artist teachers whose ability and standing create demand for higher instruction. Theodore Spiering is the latest of the pedagogues to institute master classes in violin playing (as set forth in an advertisement elsewhere in this issue) and he will give up his usual summer stay in the mountains to be near New York and devote four days each week to the many pupils from all over the country who have joined his studio for the special courses. Theodore Spiering's gifts as a violinist, teacher and conductor are such as to make his instruction of the greatest possible artistic value to those fortunate enough to come under his musical guidance.

There are managers with offices in a large American city who have done and still are doing much harm to other bureaus as well as to their own artists by selling them for nearly nothing. If all that is said be true, four artists, each having a good name in the musical world, were sold within seven hundred miles of the aforementioned city for \$400 for a series of four concerts. Three of those who appeared were a very well known contralto, an American pianist and a New York tenor. It is said the local manager kept the matter confidential, informing the other local managers in the country of the great bargain given by the wonderful out of town impresario manager. Artists of name who are willing to appear in concert or recital merely for their railroad fare must bear in mind that not only are they hurting their own standing, but also injuring the welfare of the whole musical fraternity as well. As to the manager we are discussing he should have known better than to agree to such a contract as the one referred to, as other contracts of a similar kind have hurt him before with local managers and artists. Bargains often are expensive and artists who are willing to sell themselves as bargains cannot expect to give much value to their names.

## WELCOME, ITALIA!

The coming visit of the St. Cecilia Orchestra, of Rome, the first symphony orchestra of all Italy, will be an event of no less musical importance than that of the French Orchestra last season. Nothing is more certain than that the orchestra will be greeted by tremendous audiences wherever it goes, and from personal knowledge of its standing, we can assure all music lovers that its performances are to be ranked with those of our own leading orchestras, than which there are no better symphonic organizations in the world. A feat that cannot be too often emphasized is that the United States has more good symphony orchestras than any other country.

The visit of the orchestra, coming at the time it does, is of special significance in view of the differences of opinion on certain political questions which at the present time exist between statesmen representing the two countries. Nothing can be more welcome than the effective demonstration, through the orchestra's approaching visit, that there has been no change in the fundamental friendship which has always existed between the two peoples; and nothing can be more out of place than the recent irresponsible babbling of the editor of a certain music paper, striving to fill up space, who swallowed whole, the absolutely incorrect fulmination of some reporter looking for a story, who stated that "American soldiers and others in uniform had to doff their uniform and appear in private dress to prevent being mobbed, so great is the present resentment against this country all over Italy."

Possibly "all over Italy" covers a multitude of sins, but that the statement was absolutely untrue at least of Rome, the very heart of Italy, at the time when Beelzebub penned it, can be stated on the authority of Richard Herndon himself, who, with his assistant, Frank Kintzing, is to manage the tour of the St. Cecilia Orchestra. Mr. Herndon was in Rome completing the negotiations for the tour and saw with his own eyes the American flags flying and American soldiers in uniform all about the city right at the time of all the "resentment" about which Beelzebub was credulously babbling.

Credit must be given to Otto H. Kahn, that generous patron of music, who has again made it possible for America to enjoy something unusual and well worth while in music. And the MUSICAL COURIER expressed the feeling of all America in bidding the splendid St. Cecilia Orchestra thrice welcome to this country.



# VARIATIONS

By the Editor-in-Chief.

## On Musical Isolation

Musicians bless the peace with all their hearts. War and music, like the East and the West, never did mix, and never will. No real musician regards hatred and bloodshed with anything but abhorrence. Slowly the world must right itself and all human beings dwell in harmony otherwise life would become intolerable and that is unthinkable.

The tragic feeling aroused by the war, and which injected itself into music on grounds acknowledged to be purely political and to have nothing to do with art, already shows signs of quick abatement in many intelligent quarters, but in others there remains a resentful spirit and attitude based as much on war influence as it is on a mistaken notion to help American music through boycott of the foreign product, particularly that of Germany.

We are in receipt of several letters that touch upon the foregoing subject, and one of them is this:

Bakersfield, Cal., June 24, 1919.

Editor Musical Courier:

A few months since we read in your paper the manner of Richard Strauss and his wife toward France and French music was antagonistic and overhearing to the last degree, on the occasion of their visit to Paris shortly before the war began. Mrs. Strauss was quoted as saying to a famous French conductor, "Very soon this lovely opera house will have an emperor."

Now comes the word via César Searchinger that Mrs. Strauss was heart and soul against war with the French—made herself a target for the reproach of Germans, in fact, by her keen, farsighted outspakings. Is this not going a little too far? Are we Americans supposed now to welcome these chameleons if they ever get over to us?

Even if we do have to content ourselves with fewer geniuses at first, cannot we endorse and proclaim more loudly a standard of honestly sincere Americanism, with more writers like Mr. Lucas being heard from? Cannot Americans be influenced to detect sycophancy by certain signs without having to waste so much time getting experience?

Down with double standards, selfish singers, and garbled English. Please give a "decision" in your department concerning the attitude of Mrs. Strauss.

Yours truly,

We are sympathetic to the correspondent's plea for a "standard of honestly sincere Americanism," but we do not see how it can be harmed through our cultivation of Strauss music, or how it is to be benefited through endeavoring to find out what Mrs. Strauss said before August, 1914, and punishing her husband for it.

We do not believe that Mrs. Strauss made the remark about the Paris Opera House and Emperor William, for the reason that events since 1914 have proved how ignorant the German people were of the intention of their rulers to go to war as suddenly as they did. Certainly Mrs. Strauss was not in possession of such portentous inside political news, especially as her husband never was a favorite with Wilhelm or the Empress and frequently expressed his contempt for the German Court and its antiquated notions on art and manners. In his large works Strauss did not seek inspiration exclusively from German subjects. "In Italian," "Don Quixote," "Don Juan," "Death and Transfiguration," "Domestic," "Heldenleben," "Elektra," "Salome," "Alpine," "Macbeth" and "Ariadne" are not Teutonic as to source. In "Rosenkavalier" Strauss pokes fun at the typical pompous German Junker.

There is no need for any individual "decision" in this matter. It will adjust itself. The writer of the letter will discover that the world is not inclined to ignore genius, no matter where it is found, no matter what the transgressions of its possessor. Poe and Oscar Wilde are cases in point—to say nothing about Tchaikowsky and too many others to mention here.

While our correspondent, a lady, signs her letter, she adds: "Please do not use my name," a request we are observing, but which makes her communication of less value in our estimation. Americans should have the full courage of their convictions.

## The Song of the Eagle—Second Movement

Another of the intensive epistles received is the following:

Leonard Liebling, 437 Fifth avenue, New York:

MY DEAR SIR—The Society of American Musicians, numbering over 100 of the representative artists and artist-teachers of Chicago, unanimously passed the enclosed resolutions at their last meeting.

These resolutions voice the views of many nationalities now represented in our citizenship and in our membership,

and it was the undivided thought of all that you be asked to share in these activities for the recognition and spread of American music and that of our Allies.

The Society of American Musicians has not even a remote connection with, or relation to, any political party or group, church or publication house—its sole reason for being and its entire activity is confined to the promotion of the good in American music and for the welfare of American musicians. This end it is achieving by all legitimate means and it has found co-operation abundantly and enthusiastically given wherever its purposes were understood and its professional personnel recognized as men and women detached from selfish motives or acts. Therefore in the name of greater American unity, and for the future of American music, we ask you to give publicity to these resolutions and to add your word of endorsement should you be in harmony with their content.

Sincerely,

FRANK VAN DUSEN,  
Secretary.

The resolutions referred to by Mr. Van Dusen are attached:

RESOLUTION ADOPTED BY THE SOCIETY OF AMERICAN MUSICIANS, MAY 8, 1919.

Whereas, It is a matter of common knowledge that for years past one of the most insistent forms of German propaganda in this country has been through the establishment of German societies primarily intended to develop a love for German music as being the only music worth studying; and

Whereas, In the present condition of world-thought, it is impossible to regard German music as an abstract expression of the beautiful because of the persistent and insistent propaganda still carried on by ill-advised persons in the interest of German music for the purpose of unduly exalting all German music and restoring as fully as possible the pre-war condition of German domination in musical matters; and

Whereas, Our acceptance of, or acquiescence in, these conditions has led to a misapprehension of artistic values and has been and now is a detriment to our best development and a limitation of our knowledge of the extent, value, and practical use of the music of American composers and composers of the nations leagued with us in the Great War; and

Whereas, While we recognize America's obligations to the efforts especially of the earlier German musicians in this country in cultivating an appreciation for good music and for better educational methods, yet we insist that it is as imperative to overthrow alien domination in matters of art as it is in matters of politics and economics, in order that our national art may be free to develop along its own individual path; therefore

Be it resolved, That the members of the Society of American Musicians, as loyal Americans and as active workers in the musical profession, pledge themselves to a much wider study and greater personal use of American music and music other than German; zealously furthering, by all legitimate means, the recognition, advancement, and use of such music in the studio, in the home, and upon the concert platform. Whatever is great in German music will survive, yet we feel that, until such time as the partisans of German music will permit us to listen to it without injecting German propaganda into the question of its enjoyment, patriotic Americans will hear it under protest.

There is no wrong in establishing societies for the propagation of good art. The wrong lies only in debasing art for political purposes. There are societies and business establishments here also for the purpose of inducing Americans to love (and to patronize and buy) Italian, French, Russian and Spanish music.

No one really believes seriously that because of a war which took place after their death, the music of Beethoven, Schubert, Schumann, Wagner, and their like, cannot be regarded as "an abstract expression of the beautiful." We heard Beethoven's Fifth at the Stadium last Monday and it appeared to us to be very beautiful indeed. It did not make us think of the war or of "propaganda" for one instant.

The worthy music of France, England, Italy and Belgium has not suffered here and is not likely to suffer here, because of the war or because of German pre-war pride in its composers. No "propaganda" instituted by insidious Germans ever seemed to harm "Madame Butterfly," "Aida," Tchaikowsky's "Pathétique," Elgar's "Enigma" and "Pomp and Circumstance," Wieniawski's "Airs Russe," Gounod's "Faust" or Bizet's "Carmen," Franck's "Beatitudes," or Vieuxtemps' violin concertos. We are not aware that German propaganda hurt even American compositions. MacDowell, Chadwick, Foote, Huss, Carpenter, Hadley, Stillman Kelley, Cadman, Nevin, Deems Taylor and hosts of others seem to have arrived nicely in spite of the terrible Teutonic band leagued against them.

The last paragraph of the S. A. M. resolutions is above criticism if it represents the spirit of the members. Each one to his taste, as the French say, and there is no quarrelling about matters of individual taste.

## Stransky's Idea Is Ours

Last season an American composer sent an orchestral score to Josef Stransky, of the New York Philharmonic, and the conductor examined it, found it wanting, and returned the MS. to its creator, with a polite note expressing "regret that I am unable," etc. Promptly came an answer from the composer, who said that as an American he has a right to have his work performed, and that as a foreigner Stransky is obliged to produce it when asked to do so by a native of this country. The Philharmonic leader replied: "First of all, I now am an American, legally, spiritually, willingly. Secondly, I do not recognize national distinctions in music. I know only two kinds of music, good and bad. I am sorry to say that your composition belongs to the latter class. With assurances of sorrow, I beg to remain," etc.

## Mrs. Jay a Non-Belligerent

In the meanwhile, the most rabid opponent of German music during the war, Mrs. Jay, sends us her word on the post-war musical attitude:

Dear Sir

Peace has come at last! Germany is on her knees before outraged but forgiving humanity. Since our entry into the World War, I have stood firmly and consistently against the performances of German opera, German plays and German music. The committee and league which I founded uncovered ample evidence that German propaganda lurked in these apparently harmless entertainments, while victory was on the lips of the gods and a "soft" peace was a remote and unfair possibility.

Now all is changed. No further protests against the German productions whenever and wherever given in the U. S. A. will come from me, for I know that henceforth materialism will weigh too heavily against a pro-German attitude, and I pray that the former friends of German Kultur will uphold the principles of freedom, honesty and justice which they now see triumphant and everlasting.

LUCIE JAY,

(MRS WILLIAM JAY.)

21 West 58th Street, New York.

## \$5,000,000 for Music

So much has been written about the Juilliard bequest of \$5,000,000 for the advancement of American music and musicians that it is not necessary now to say much more about it than to give the terms of the will, which may be found on page 5 of this issue. Until the intentions of the trustees and executors are published in full, it is idle to surmise what course of action they will take, for it is not known whether the testament lays out specific instructions.

There is no doubt that Mr. Juilliard intended to benefit music and musicians and his legacy is a fine and generous thing. How much actual good it will do depends on the knowledge, taste and discretion of the administrators and the advisers whom they may elect to consult.

The suggestion that the Metropolitan Opera be allowed a fund to pay production expenses for new American operas is not a good one and probably would not meet with a friendly reception at the hands of the M. O. H. directorate. That institution has all the financial backing it desires, and gives the operas it wishes to produce without regard to whether they result in profit or not.

Free concerts for the people is an admirable idea always. The more the merrier.

By far the most valuable possibility in connection with the Juilliard fund is the good it may do to students and composers. In that direction lies the great chance. Free scholarships in all the good musical institutions should be established in plenty. Prizes for American compositions ought to be given liberally; and provision made for the publication of orchestral scores which their composers are too poor to issue. And before all things, our old idea should be adopted, to engage an orchestra to give tryout performances to enable composers to hear how their works sound. Perhaps a subsidy to each of the big orchestras would make them patriotic enough to adopt our suggestion.

And then, when the Juilliard administrators look about for advisers to—but that is a story to be taken up in October.

## Variationettes

The Political Review is up with the trend of the times, for it considers both women and music to be an integral part of American civic life and to constitute forces whose role therein is sure to grow almost from moment to moment. In line with its wide visioned idea, the publication has started a new department called "Women in Politics, Clubs and Music," and its conductor is Ada Crisp, whose terse (shall one not say crisp?) and well informed articles and paragraphs are not unknown to readers of the MUSICAL COURIER. Mrs. Crisp shows in her first installment for the P. R. that she does not intend to make any pleas for the recognition of her



sisters in the affairs of our nation; on the contrary, she takes their acceptance for granted and considers that the war has put the final stamp on their "arrival." Thoughtful and progressive men are inclined to agree with her, and petty politicians will be compelled to.

An amusing slip is in the Musical Monitor, which writes: "Do you know that to our country belongs half the credit for producing the world's great 'cellist, Pablo Casals. His mother was Susan Metcalf, the American soprano."

Theodore Spiering, on a very recent visit to Minneapolis, picked up the information that the winner of the great violin contest at Crookston, Minn., for cash prizes, was Sveining Braaten, which is not unlike the German term for roast pork.

The New York Sun of last Sunday is out with a startling piece of musical news. It tells us that Beethoven was born at Bonn in 1770 and died in Vienna, during a thunderstorm, in 1827.

And another epochal item of tonal information, by United Press to the New York Morning Telegraph (June 29):

San Francisco, June 28.—The Musicians' Union is unable to supply the demand for musicians to play funeral dirges. The dirges are features of "farewell busts" for John Barleycorn, prevalent here this week.

Tchaikowsky's "Eugen Onegin" is to be given at the Metropolitan next season. It contains a splendid polonaise and a good waltz, but why do a whole opera for the sake of two good numbers?

Why not a peace song entitled "Till the Machine Guns Nest Again"?—Boston Herald.

It is not difficult to write a piece of successful popular music. All you have to do is to think of a tune that 100,000,000 persons will like and all the music critics will hate.

We known a piano teacher who has contracted the fever of Wall Street speculation and spends more time at his lessons thinking about U. S. Rubber and Chandler Motors than about Czerny common and Chopin preferred. He has a metronome that is slightly out of order and recently he was gazing at it absentmindedly while a stupid pupil droned a slow piece. Suddenly the indicator on the metronome slipped from 60 to 108 and like a maniac the obsessed pedagogue galloped to the phone, yelling: "I'll take the profit. Sell, sell."

Now all good Americans must hide their liquors, but they may bring forth their German music.

That lapping sound is the licking of chops in various circles over the anticipated division of the Juilliard endowment of millions of dollars for music. There is many a slip, however, 'twixt the palm and the pelf.

Some day a concert pianist with a sense of humor will advertise himself as a very bad player and then amuse himself watching the critics trying to prove that he is not.

By the way, we think we have discovered the worst pianist in the world. She holds forth at a restaurant in Hewlett's, L. I., and she starts Chopin's E flat nocturne with a B natural.

The New York Herald (June 29) headlines an article: "Stripping the Romance from the Chorus Girls." That, too?

There is balm for unsuccessful American composers of masterpieces in the thought that Amelia Barr, authoress of sixty well known novels, left an estate of only \$555.

"Couldn't a substantial part of the Juilliard Foundation Fund be set apart to discourage the ukulele?"—New York Morning Telegraph.

Our best chuckles last week were obtained from reading the editorials in our local dailies on the subject of the Juilliard bequest. Not even a college president's address to the graduation class ever could be more obvious or funny. When most non-musical pen pushers tackle the revered tonal art they

swell up with solemnity, wrap themselves in mouthy adjectives, and preach generalities that betray the ignorance of the writers through the very care with which they avoid any definite expression of opinion.

What has become of the old fashioned rural piano teacher who used to call himself "professor"?

Brother Wertheim, of the MUSICAL COURIER staff, listened with one ear to the outdoor band concert under the trees at Columbia University the other evening, and with the other ear he heard this behind him:

A little girl to her mother: "Mother, why are the squirrels out so late?"

Mother: "They are looking for musical nuts."

First some old fathead of a music critic tries to prove that Dvorak's melodies in the "New World" symphony are not negro tunes, and now another ignoramus comes along and tells us that an Irishman named Sweeney invented the banjo. Next some one will attempt to show that "ragtime" and "jazz" are old Byzantine rhythms. Is nothing of tonal glory to be left to our colored brethren?

Young artist: "Will you manage me?"

Manager: "No."

Young artist: "Why not?"

Manager: "Have you any drawing power?"

Young artist: "I can draw my check for \$6,000."

Manager (promptly): "I'll manage you."

LEONARD LIEBLING.

## DYING INTO A NATIONALITY

We learn from a readable authority—we do not say reliable authority—that many unbending patriots allowed Weber's "Oberon" to be performed unmolested in New York because Weber, otherwise an unredeemed German, had become partly English by dying in London. That was a new idea to us who study so much musical criticism, where new ideas are never found.

How could Chopin write refined and poetically aristocratic music and be a Pole with such buzz saw scratching and shredded shrill shrieks of names as Zhitomir, Nizhan, Pinsk, Minsk, Przemysl, on his national map? The answer is easy: he was partly French because he died in Paris.

Then there is John Field, who was Chopin's nocturnal predecessor, so to speak. He was a Dublin born Irishman who by all the rules of logic and shamrock ought to have headed processions for freeing Ireland and passed the rest of his time putting domineering England down where she belonged. Yet he did nothing of the kind. He wrote the most delicately sentimental music and the least robust ever written by a warlike Irishman. He died in Russia. That explains his ethereal charm. Evidently he exhausted the entire supply of Russian ethereal charm.

Many persons have been surprised to discover the vast amount of melody there is in the works of Wagner. At first those selfsame Wagner music dramas seem like a maze of din and a mass of discord. In time, however, that gift of lovely Italian melody which Wagner acquired by dying in Venice is plainly visible in all the hitherto hard harsh Hun harmonies.

Liszt, the second rhapsodical Hungarian pianist, was able to anticipate many of Wagner's "Ring" and "Parsifal" harmonies by dying in Bayreuth and becoming partly German. Otherwise there is no possible connection between Wagner and Liszt, for Wagner played the piano abominably.

The many eccentricities of Hans von Bülow were always a puzzle to those who thought they understood the ponderosity of German dignity. But Hans died in Cairo. He was partly Egyptian. No wonder he acted like a Nil-ist at times. He had a kind of Bedouin look too, if we remember rightly, and he smoked Egyptian cigarettes. Some of his hearers thought his style was dry. Well; so is the Sahara.

Biographers in future will do well to bear in mind this new psychology of idiocyncrasy—favorite words of ours, by the way. In time the science may be carried to such a pitch of perfection that profound scientists will be able to tell what country a musician is going to die in by merely analyzing his temperamental pranks. But we must not outrun the intellectual capacity of our contemporaries or we may be considered faulty.

## TICKLED WITH A STRAW

If any of our readers are interested in modern criticism of theatrical affairs we suggest that they read the following. It refers to an opera or drama performed in London, but it would do equally well for New York:

Those who sat in the lowest rows, which are called the pit, seemed to consider themselves as judges of the merits of the poet and the performers; they were assembled partly to be amused, and partly to show their taste; appearing to labor under that restraint which an affectation of superior discernment generally produces. My companion, however, informed me that not one in a hundred of them knew even the first principles of criticism; that they assumed the right of being censors because there was none to contradict their pretensions; and that every man who now called himself a connoisseur, became such to all intents.

Upon the whole, the lights, the music, the ladies in their gayest dresses, the men with cheerfulness and expectation in their looks, all conspired to make a most agreeable picture, and to fill a heart that sympathizes at human happiness with an inexpressible serenity.

The expected time for the play to begin at last arrived, the curtain was drawn, and the actors came on. A woman, who personated a queen, came in curtsying to the audience, who clapped their hands upon her appearance. Clapping the hands is, it seems, the manner of applauding in England: the manner is absurd; but every country, you know, has its peculiar absurdities. I was equally surprised, however, at the submission of the actress, who should have considered herself as a queen, as at the little discernment of the audience who gave her such marks of applause before she attempted to deserve them. Preliminaries between her and the audience being thus adjusted, the dialogue was supported between her and a most hopeful youth, who acted the part of her confidant.

My attention was engrossed by a new object; a man came in balancing a straw upon his nose, and the audience were clapping their hands in all the raptures of applause. To what purpose, cried I, does this unmeaning figure make his appearance; is he a part of the plot? Unmeaning do you call him? replied my friend in black; this is one of the most important characters in the whole play; nothing pleases the people more than seeing a straw balanced; there is a great deal of meaning in the straw; there is something suited to every apprehension in the sight; and a fellow possessed of talents like that is sure of making his fortune.

London audiences evidently differ very little from audiences in general, as the criticism reproduced hereinbefore clearly shows. The London critic, it is true, has omitted "atmosphere," "gripping," "vocal pyrotechnics," "the star," "diction," "tonal emission," "histrionic ability," and other stock expressions of the average critic. He is to be excused, however, because he was an uncommon critic. His name was Oliver Goldsmith and he wrote in 1762.

## LIEUTENANT CLIFTON BACK IN MUSIC

Corroboration has been received from Paris of the brilliant reception which was accorded Lieut. Chalmers Clifton there on the occasion of his conducting the Paris Conservatoire Orchestra in an all-American program. Lieutenant Clifton was greeted by the concert habitues as a conductor not only of serious attainment but also of exceptional power and personality. Lieut. Clifton, who has been attached to the Intelligence Bureau of the United States Army for the past year and a half was mustered out of service a few weeks ago and will be in full musical activity early next season.

## TURTLE AND TURTLE SOUP

Was it not Mark Twain who felt thoroughly disgusted with the turtle? He had read in the Bible that "the voice of the turtle was heard in the land." So he kept a close watch on some turtles when he was in Palestine to discover if the voice was soprano, alto, tenor, or bass. Nothing happened. The turtle was as dumb as Poe's raven when not quoting "nevermore." Of course, where Mark Twain made his mistake was in thinking that a turtle in the Bible was the same as a modern turtle. The Bible meant a turtle dove. Perhaps that was the bird Mozart had in mind when he wrote "Dove Sono," or some such song. The other kind of turtle long has been in the soup.



## DRUMS AND DRUMMERS

In the merry days before the war the members of the Cinderella Club used to lay aside their cares in the thick smoke of their meeting room and revive their interest in music by emptying foamy steins. They called themselves by a German name meaning Cinderella. But a club by any other name would smell as nicotined. They might as well be Cinderellas as anything else. Nothing could disturb their philosophic calm and put a worried look into the smiles of their shining faces except a debate on the conundrum: Is the drummer a musician? The question always set them on edge. Many of them contended that as the drum could play no melody and produce no harmony it was not a musical instrument. Consequently the man who played an instrument which was not musical could not be called a musician. This conclusion drew many flashes of Cinderellian wit from the drummer's friends. They demonstrated that the men who handled steins and tobacco pipes were therefore not musicians. When the perpetrators of this unanswerable logic had sufficiently recovered from the roars of laughter that shook them to the foundations they had to submit to stinging repartees which sent the makers of the bright jokes into fits of renewed laughter. After much beer had gone in and many words had come out, the bellowing became too loud and confused to permit the club to arrive at any verdict at all. Whether the drummer is a musician or not has never yet been settled by the Cinderella Club.

In the wilds of Africa, however, the drum has long ago come into its own. It is sacred to the Ekoi, says P. Amaury Talbot, of the Nigerian Political Service.

By old custom, when a stranger entered a town he asked for the head chief, that he might salute him. In the chief's absence, the visitor was expected to go straight to the Egbo house and salute the big drum Ekyuk. This he did by bending down before it, till the tips of his fingers touched the ground. There is great rivalry among clubs as to which can procure drums with the most beautiful tone. For, to the Ekoi, the tone of a drum means almost as much as that of an old violin to us. Many a man has risked fine and imprisonment for playing on those which belonged to other men. For this unauthorized performance the club claimed goods to the value of thirty shillings. The musical faculty of this people is certainly wonderful, though developed along peculiar lines. They have a considerable number of musical instruments, but among these the drum reigns supreme.

It would never do for a member of the Cinderella Club to ask an Ekoi if the drummer was a musician. He would surely be knocked down or locked up as a lunatic.

In these days of jazz has not the drummer the right to ask if the violinist or clarinet player is a musician? The incorruptible drum is about the only instrument of importance to remain as musical as ever, while the reputed instruments of melody and harmony have gone to moral ruin and disgraced themselves in the slums of discord.

Now, then, drummers; beat it!

## A NEW KELLEY WORK

The fact that Edgar Stillman Kelley's latest orchestral work—"Adventures of Alice," a series of pantomime pictures—was produced at the Norfolk, Conn., Festival, which is a private affair for invited guests only, prevented the first performance of so important a composition being more widely noticed. We are informed, however, that this delightful fantasy made a tremendous hit with those who heard it. It was, in fact, the climax of the Norfolk programs this year. The work was conducted by Professor Kelley himself. The prelude of the series begins with a fanfare announcing the coming pantomime and a passage suggestive of the rising curtain. This introduces the theme identified with little Alice, which recurs in different forms from time to time during her various adventures. The following scenes constitute the various movements of the work: "The White Rabbit is Late," "The Cheshire Cat," "The Magic Drink," "The Forest of Forgetfulness," "The Lion and the Unicorn," and "The Red Queen's Banquet."

Professor Kelley, so some of the auditors tell us, has caught splendidly the whimsical and fanciful spirit of the famous scenes and translated them into music of equal whimsicality, great freshness

of inspiration and tremendous ingenuity of effect. The score, indeed, showed some special orchestral effects which were absolutely new. Such a work deserves an immediate hearing. It is certainly to be hoped that New York at least will not have to wait over two years for it, as it had to for the Carpenter symphony.

## JUBAL'S JOB

Artemus Ward criticised Chaucer very harshly for his bad spelling. He was surprised that so careless a speller as Chaucer should be held in such high esteem. No doubt he would be as severe on the spelling and "ingrammaticisms" of Chaucer's contemporary, John Capgrave, who wrote the Chronicle of England about 500 years ago. His language is certainly different from the very advanced Americanese of a baseball reporter. But, then, his subject is different. For instance, when he relates how Jubal, brother of Jabel, son of Lamech and Ada, invented music, he uses a dignified and ponderous style which befits the importance of the historical facts he chronicles. This is how John Capgrave described the events which happened about the year 300 of the world, or about 3875 years or so B. C.:

Jubal, his brothir, he was fynder (finder) of musik, not of the very instrumentis which be used now, for they were founde long aftir; but this man fond certeyn soundis accordyng (in accord), and to this entent that the grete laboure in schepkepyng (sheepkeeping) schuld have sum solace of musik. And that this craft schuld not perch (perish) he ded write it in to pileres (two pillars), on (one) of marbil, a nothir of tyl (tile) for feer (fire), and for watir.

Perhaps neither Jubal nor John Capgrave ever dreamed that a time would come when music would be used as a solace by those who had nothing whatever to do with schepkepyng.

## YE CRITIC DEFINED

At last we have the exact definition of a music critic. He is a "bona fide employe"—presumably at least, for the latest interpretation of the war tax on admittance tickets, emanating from the powers that be at Washington, says: "It is decided that newspaper critics who review a theatrical performance or moving pictures are not subject to the tax. They are included in the list of 'bona fide employes.'" Even there the poor music critic is not mentioned specifically, although it is probable that the authorities will not discriminate against him because his sad duty is to review concert or opera instead of theatrical performances or moving pictures. The critic's status is a flattering one for in the next paragraph he finds with whom he is classed. That paragraph reads as follows: "The boy who returns a ball batted over a fence, admitted free to a baseball park, need pay no tax. He is classed a bona fide employe."

Shake, boy with the ball, shake! At least one can rejoice over the omnipotent Washingtonian eye that forgets not even the sparrow of the field, provided he bears a lost ball in his beak.

## ANOTHER WESTMINSTER BRIDGE

Westminster Bridge is an expression which usually refers to the structure across the Thames by the Houses of Parliament in London. Occasionally it is used by musical humorists to designate Sir Frederick Bridge, who is the organist of Westminster Abbey. This is the Westminster Bridge who has recently published a volume of reminiscences. He relates a little incident concerning Dvorák, who composed and produced his famous New World symphony in New York. Says Sir Frederick:

Dvorák turned animatedly to Alfred Littleton—who sat between Dvorák and myself—and made a remark in German, which I did not understand, but which seemed to amuse Mr. Littleton very much. I asked him later what it was, when it appeared the composer expressed his delight at seeing the rain, saying it would be good for the potatoes in his garden at home.

Could a joke of this nature be called an example of dry humor? Of course, Bohemia might be dry when England was wet.

One good thing about the current melody ballads is that they do not express or generate the sickly sentimentality so prevalent a generation or so ago in the lighter class of lyric songs.

## I SEE THAT—

A. D. Juilliard bequeaths many millions for the advancement of music.  
Saturday noon auditions are held at the Rialto to secure singers for the Rialto and Rivoli theaters.  
Titta Ruffo says there is no voice like Edith Mason's to be found in Italy.  
Due to engagements in the United States, Percy Grainger refused an offer from abroad to give 14 concerts.  
The El Paso opera season has been a financial success.  
Robin Legge calls Albert Coates another Nikisch.  
Covent Garden is no longer "the best club in London."  
The Cherniavsky Trio gave three concerts in Honolulu.  
Case, Galli-Curci, McCormack, Elman and Matzenauer are among the artists who will be heard at Ocean Grove this summer.  
Baltimore mourns the loss of George Shane.  
The Chicago Opera Association has voluntarily raised the salaries of the chorus members.  
The United States has more good symphony orchestras than any other country.  
Leo Ornstein's 1919-20 bookings are unusually heavy.  
E. R. Schmitz will play in the United States extensively next season.  
The Columbus Centenary celebration of the M. E. Church was a brilliant success.  
The Letz Quartet will open the next season of the Bridgeport Wednesday Musical Club.  
Jacobino is en route to California to lecture and form ensemble classes at Stanford University.  
Three thousand heard Lillian Heyward sing at the Ohio State University commencement.  
Parish Williams will make his debut in song recital at Aeolian Hall on October 13.  
Vera Janacopulus is under the management of Loudon Charlton.  
Carlo Liten will spend the summer in Antwerp.  
Dora Gibson is having a busy season in London.  
Nina Morgana will coach with Maestro Bimboni in New York during July and August.  
Marie Morrissey was the hostess at the formal opening of the new Edison shop in Springfield, Mass.  
Chicago is another city that will hear Levitzki at least twice next season.  
Louis Wins and Edouard Gendron are giving recitals in all the French watering places.  
M. M. Hansford says that repose is the greatest asset for a motion picture pianist or organist.  
Mario Laurenti will sing at one of Mrs. McAllister's concerts at Beverly on July 18.  
Virginia Rea, a Klibansky pupil, has been engaged for the Society of American Singers.  
Augusta Cottlow's Aeolian Hall recitals are scheduled for January 8 and March 12.  
Giorgio Polacco directed eighteen different operas in six weeks in Mexico.  
Joseph Regneas predicts a brilliant future at the Metropolitan for Gladys Axman.  
Although a simple piece, Mana-Zucca's "Wistaria" is being featured by many leading pianists.  
The New York State Music Teachers' Association is facing a crisis.  
The Dunning System is in vogue all over the country.  
Christine Langenhan and Harold Henry scored at the Amarillo Festival.  
Theodore Spiering's recital was one of the chief attractions at the Minnesota M. T. A. Convention.  
A Caselotti pupil, George Jordan, signed a twenty weeks' contract with the S. A. S.  
The financial results of the Mexico City opera season were disappointing.  
Mme. Melba will sing with the Chicago Opera Association next season at the Lexington Theater.  
Robert Quait is featuring Mana-Zucca's "Star of Gold" on his programs.  
The Portland Symphony Orchestra's eighth season closes triumphantly.  
Maud Powell is an amateur botanist.  
Louisville and Indianapolis were bound to hear Levitzki again next season.  
Emma Roberts is going to make, not break, records this summer.  
Effa Ellis Perfield pedagogy develops music spiritually and psychologically.  
Horatio Connell and Gerard Duberta have been added to the Peabody Conservatory faculty.  
Dolce Grossmayer has moved to San Diego.  
Russell Carter is to be connected with the Ann Arbor University School of Music.  
Marcella Sembrich endorsed Mabel Wagnalls' "Music Imagery."  
Edgar Stillman-Kelley's "Adventures of Alice" made a tremendous hit at the Norfolk, Conn., Festival.  
Fred Patton's first season has been a triumph.  
H. V. Milligan says he did not discover that Francis Hopkinson was the first American composer.  
Community singing proves popular in Baltimore.  
The first radio telephone music was sent out in 1907.  
Julius Daiber's slogan is "strict business methods for musical management."  
Koscak Yamada will be back in America next fall.  
The University of California Extension Division offers its services to communities of that State for the development of their musical resources.  
The Galli-Curci divorce suit has been postponed until fall.  
Dr. Muck will receive no favors from the Swiss Legation.  
Edith Mason and Giorgio Polacco are married.  
Katharine Goodson and Mme. Melba will give twenty-five recitals in the English provinces in the fall.  
Havrah Hubbard is to be the music critic of the Chicago Tribune.  
Adelin Fermin will open a vocal studio in New York, beginning October 1.  
Schumann-Heink thrilled 10,000 music lovers at Tacoma, Wash.  
Many students are taking advantage of the summer sessions at the Chicago Musical College.  
"Invocation" is the title of James H. Rogers' latest song.  
Herbert E. Hyde will manage Joseph Bonnet next season.  
Fay Foster has written two new part songs. G. N.



## MILLIONS OF DOLLARS GIVEN TO FURTHER ART OF MUSIC

(Continued from page 5.)

formed, the residue of the estate shall be given to the American Museum of Natural History and St. John's Guild of the City of New York in equal shares.

The executors and trustees named in the will are the Central Trust Company of New York, Guaranty Trust Company of New York, Mr. Juilliard's nephew and former partner, Frederic A. Juilliard, and his former partners, Chester A. Braman and Robert Westaway.

The trustees of the Juilliard Musical Foundation are to be the president of the Central Trust Company of



Underwood & Underwood

CHESTER A. BRAMAN,

One of the late Augustus D. Juilliard's former partners, who is one of those named as executor and trustee of the millions of dollars left by Mr. Juilliard to promote music in any way his trustees see fit.

New York, the president of the Guaranty Trust Company of New York, Frederic A. Juilliard and such other persons as these three shall select to assist them in the management of the foundation.

The will was executed by Mr. Juilliard on the 29th of March, 1917, and witnessed by Francis D. Schnacke, 401 West 118th street, New York City; Francis L. Madden, Ossining, N. Y., and John M. Perry, 1308 Dean street, Brooklyn.

### A GREAT LOVER OF MUSIC.

To those who are familiar with the great interest which Mr. Juilliard took in music and in assisting those who were seriously disposed to the study of music, the creation of this great public beneficence is not a matter of surprise.

Mr. Juilliard during his lifetime was closely identified with the Metropolitan Opera House in this city and had always maintained a deep interest in the affairs of musical matters generally.

The New York Sun learns that Mr. Juilliard was "a box-holder and a constant attendant at operatic performances. It was his habit to arrive early—often before the orchestra had come in—and to stay until the end or as late as he possibly could in view of the next day's exertions. His suggestions were valued by Mr. Gatti-Casazza and his predecessors in the managing directorship of the opera company."

Mr. Juilliard was not a musician himself, but his interest in music was intense and helpful. Nobody knows how many struggling young artists he assisted financially and with words of encouragement, for he never spoke of his generous acts, but The Sun was informed that the number was large.

Frederic A. Juilliard, one of the executors, and himself a great lover of good music (he succeeds his late uncle as stockholder and director of the Metropolitan Opera and Real Estate Company) was interviewed by the New York Herald, which reports:

He said yesterday that he and his fellow trustees of the foundation have been able definitely to formulate their ideas regarding the working basis of the trust, and that it would be fully a year before they could apply themselves to that task.

"I can say, however," he observed, "that ample discretion is vested in the trustees to provide that the Juilliard Musical Foundation shall have the necessary powers to carry out the expressed wishes and general scheme as laid down by Mr. Juilliard."

"Can you, if you should so wish, give special attention to the development of American musical composition and arrange for its presentation to the public in orchestral, choral or operatic form?" he was asked.

"There is no doubt about it," he replied.

"You also may co-operate with the Metropolitan Opera Company in the production of new operas or

in the revivals of established operatic classics?" Mr. Juilliard was asked.

That would seem to be well within our province," was his reply. "There are great possibilities in the foundation," added Mr. Juilliard, "but it is impossible to go into details at the present time."

The exact amount of the Juilliard bequest will be made known next October.

### Attractive Lawn Fete at May Fisher Home

An attractive feature of the annual lawn fete of the May Fisher Home in Tenafly on Saturday afternoon and evening, June 21, was a program of interpretative dancing by Ruth Blankenhorn and her young pupils on the lawn with a picturesque background of trees and shrubs. The flowing draperies and bare feet in the "Days of Ancient Greece" were particularly charming, giving an air of classic simplicity and transporting one back in thought through the centuries. Ruth Blankenhorn was especially lovely as Flora, Goddess of Flowers, in pale rosy chiffon, with garland of flowers; her dancing is veritably the poetry of motion, and she has a genius for interpretation of widely varying subjects that is very rare. Later, for instance, she danced a Swiss peasant dance, with Ruth Gaussman as the boy, with all the rollicking fun and abandon of mountain children, and at the end of the program gave an inimitable comedy of Pierrot, Harlequin and Columbine, in which the dancing was constantly augmented by a pantomime infused with a sprightly, delicate and delicious humor. In this she was ably seconded by her two boy partners, Acheson Duncan and Palmer Williams. In this trio she showed that she is also as adept in the difficult art of toe dancing, even on the irregular and uneven surface of an out of door lawn.

The little Greeks—Elizabeth Meeks, Emily Wynne and Genevieve Smith—danced a charming Chopin prelude;

## GLARA NOVELLO DAVIES

Announces that she will remain  
in New York permanently and  
has opened studios at 313 West  
80th St. Address communications  
to Mme. Moreau-Chaslon, at above  
address. Telephone Schuyler 5284.

Miss Gaussman, a cymbal dance to Liszt's E major waltz; Helen Lyon (aged seven), MacDowell's "To a Wild Rose"; Betsy Horne, the E minor Chopin waltz as "Victory"; Julia Horne, the "Polovetzian Maiden" from Borodin's "Prince Igor"; little Margaret Sneider was Aurora; Misses Wynne and Meeks, the Anton Rubinstein romance, and the five year old twin daughters of Horace Lyon—Margaret and Virginia—were Cupid and Psyche, to the music of Caroline Crawford's "Sur le glace a Sweet Briar," carrying off high honors by being roundly encoored and pronounced "perfectly darling." Fairland scenes were, in addition to the above numbers, a group of "Dainty Dollies" who could "sing and talk, dance and walk"—Bluebell, Helen Romans; Magic Mirror, Claire Pohly; Saltarelle-Caprice, by Vera Smith and Virginia Berger; Fairy Fan, tiny Helen Clark, a fine little toe dancer and great favorite; Oberon and Titania, Genevieve Smith and Ruth Gaussman; Starlight, Miss Maynard; Puck, Helen Clark; the Butterfly, Merkel, Miss G. Smith; the Dragonfly, Chopin, impromptu in A flat, Miss Gaussman.

The little folks were quite at home on their toes and their arm movements were lovely. M. Barbara Blankenhorn was pianist, and Frances Mayer, a sixteen year old pupil of Louis Cornin, of New York, played the violin parts with excellent taste.

### Ornstein Bookings Heavy

The 1919-20 Leo Ornstein bookings are unusually heavy. M. H. Hanson has just signed contracts with the Chicago Symphony Orchestra for the young Russian pianist's appearance with Mr. Stock's orchestra in Chicago on November 21 and 22. Among other dates recently booked are Columbus, Ohio, October 7, and Waterbury, Conn., November 5. October 18 and November 29 are the dates of Mr. Ornstein's first New York recitals.

### John Prindle Scott at MacDonough

John Prindle Scott, the American composer, who spends part of his vacation in rest and recreation at Lovell, Mich., returned East last week and will remain at MacDonough, N. Y., during July and August, where he will again conduct a community chorus. Mr. Scott will return to New York City in the early fall.

## N. Y. S. M. T. A. HOLDS ANNUAL MEETING

Much Talk, Little Done—Papers by Francis Rogers, Julius W. Meyer and Others Read—Discussion—  
Business Meeting—New York City to Be  
Headquarters—Council to Boss—No  
Officers Elected

The New York State Music Teachers' Association, Frank Wright, Mus. Bac., A. G. O., president, is clearly in life-or-death throes. Meetings held at a private Carnegie Hall studio, June 24, 25 and 26, looked more like the latter. It all depends on the point of view. For the "old guard," which looks on the association as a state institution, with three annual days of music, round tables, discussions, etc., it was distressing to note the small attendance, not more than thirty people coming together at any meeting. The new forces, intent on remaking the association into an examining body to license teachers, profess to be encouraged. The present writer found it dismal, however, to record the fact that only one candidate for examination appeared. If President Wright has his way, the association will be a New York City association, all officers being here, and the entire state will have to defer to this. Also, it is evident that the council, some twenty members, rule everything; not a step can be taken without their assent. Proceedings in brief were as follows:

### JUNE 24, EXAMINATIONS.

One candidate was on hand. It was said that three others presented themselves at the wrong place and one came too late.

### JUNE 25, GENERAL CONFERENCE.

The subject was "Technic and Expression," with papers by Francis Rogers, Julius W. Meyer, Hans Schneider and others. A letter from Harold Bauer was read by Chairman Bogert, to the effect that technic and expression were one and undividable. Francis Rogers disagreed with points made by Mr. Bauer, and cited many examples. Mr. Lamson said that Mr. Bauer spoke of the completed endeavor. Mrs. Warren Hedden told of many interesting incidents, notably in the cultivation and development of the boy-voice. The chairman read a long and exhaustive paper on the subject of the morning by Julius W. Meyer, full of many interesting things, as it was based on lifelong experience and observation. Mr. Schneider's paper was also read, and in the discussion which followed Florian A. Shepard, Perle V. Jervis, Frederick Haywood and Miss Brown took active part.

### JUNE 26, ANNUAL BUSINESS MEETING.

Watertown, N. Y., pleaded for the convention to meet in a central city next year. Eight concerts have been given there by the local chapter in high schools. The chairman of the examination committee reported twelve letters asking for information regarding the proposed examinations. The nominating committee, Mrs. Brines chairman, reported that it had not been able to find any one who would consent to nomination as president. The committee proposed naming the present officers, which it seemed was the only thing to do. Nomination of officers from the floor was unconstitutional, and in effect tied up the entire meeting. When Louis Arthur Russell tried to make the point that the association was bigger than any constitution or bylaws he was not upheld by the president. Another member spoke of the lack of interest in the body. The fact was brought out that there were at present 127 members in New York City, and only thirty upstate. Mr. Bogert said the members present could "suggest" names for the presidency and vice-presidency. Several members present declined to allow the use of their names for office. Following much talk the matter was left to the council, the only constitutional thing to do. It was voted that \$100 due Miss Van Voorhis as secretary and treasurer last year be paid her, and that bills for printing and postage amounting to less than \$30 be paid forthwith. There is a balance of nearly \$200 in the treasury. Frederick Haywood was mentioned as available for the presidency; he was not present. Mr. Lamson proposed thanks to the nominating committee and others; it was carried. Mr. Wright said he looked upon the condition of the association as most interesting, and Mr. Bogert expressed himself similarly. It seems that upstate is not to be heeded or considered by the new régime. The present writer, a life-member of the association, attending the conventions for a quarter of a century past, places himself on record as disagreeing with that idea. New York is not the state, and should not presume to dictate a policy to the entire state. Sooner or later a boomerang is due to fall. If the city is to control the entire association, then by all means change the name to The New York City Association of Music Teachers. Some mutterings and murmurings were heard by those who did not agree with the policy adopted, and it looks as if the end was not yet.

### Brookfield Summer School of Singing

The Brookfield, Mass., Summer School of Singing, under the direction of Herbert Wilber Greene, opened its nineteenth season, June 17, with a capacity registration. The school has never been more widely representative, having already enrolled teachers and students from Georgia, Vermont, Delaware, Kentucky, Massachusetts, New York, Ohio, Pennsylvania, Connecticut, Oklahoma, Virginia, and Colorado. The work of the first week has been largely classifying and introductory, but the characterizing Brookfield "pep" and enthusiasm are everywhere felt, and promise much for the concert and operatic developments scheduled for July and August.

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## NINE THOUSAND LISTENERS CROWD STADIUM OPENING

### Brilliant Series of Outdoor Concerts Under Volpe Opens Successfully

A tremendously impressive sight was the Lewisohn Stadium last Monday evening, when about 9,000 persons sat banked, tier and tier, on the stone benches of the amphitheatrical edifice and hundreds surrounded the tables on the ground space below. The audience was notable not only for its size and for its obvious understanding and enjoyment of the music offered, but also it attracted attention because of its unusually representative character, nearly every one of musical and social prominence who was in town, being present. The story of the founding of this year's Stadium concerts has been told in the *MUSICAL COURIER*, and it was due to the social and financial prestige of the undertaking that it was enabled to introduce itself on such a lavish basis and to attract such a huge opening attendance.

Of course Arnold Volpe and his orchestra and Rosa Ponselle, the soloist, also were magnets of great power with the music lovers, and both the symphonic body and the soprano came in for thunderous applause during the course of the evening.

Adolph Lewisohn, the generous donor of the Stadium and a liberal supporter of the concerts there, opened the proceedings with a well delivered speech after "The Star Spangled Banner" had been sung. Mr. Lewisohn said:

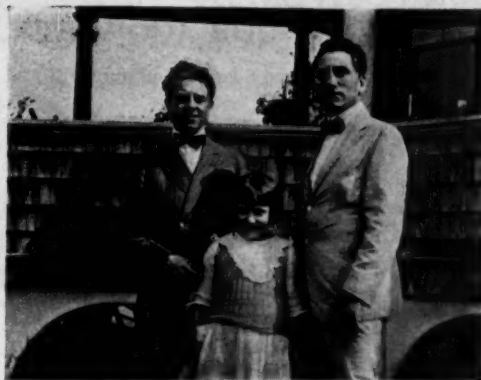
"Tonight we celebrate the opening of a series of high-grade concerts which will be given by the Stadium Symphony Orchestra during the coming eight weeks. The quality of the music will be of the highest. The orchestra is one of the best in the country and the concerts will take place in this beautiful stadium in healthful and elevating surroundings, in the open air, instead of in a music hall where the heat would be oppressive.

"Heretofore concerts by great artists and the best orchestras have generally been at such prices that they could only be patronized by those who are able to pay a high price for their seats, but for this series of concerts the entrance fee will be only a nominal charge, so that most everybody will be able to enjoy these musical treats. Good music is both educational and educating, and ought to be made easily available to the public, just as the great paintings and works of art are exhibited to the public free or at a trifling admission in the art museums. I feel sure that the public will support these concerts wholeheartedly, and it will be of great benefit to these people who do not go to summer resorts, but remain in the city during the summer months, and will enable them to spend many pleasant, enjoyable, and healthful evenings listening to good music in this beautiful environment.

"I am convinced that the time has come when we must all work together for the benefit and elevation of the general community, to build up and not destroy, to establish a brotherhood of men and the League of Nations with mutual co-operation, friendship, and good-will, to live in peace and prosperity and to do justice to all."

The concert proper began with Beethoven's fifth symphony and, barring a few first night slips of the orchestra, the work had a reverent and impressive reading. Mr. Volpe led also Rimsky-Korsakoff's "Spanish Caprice" and Tchaikowsky's "Marche Slav," both delivered with infectious dash. It is too early to speak of the quality of the orchestra, but it may be said now that its initial performances showed high musical and tonal quality and under the Volpe guidance these traits are sure to be developed shortly to a high artistic point. That leader is more than ever sure of himself and of his material.

Miss Ponselle sang arias from "Forza del Destino," "Cavalleria Rusticana," and "Gioconda," and accompanied herself at the piano in "Swanee River." The popular



Sergei Klibansky (left), Lazar S. Samoiloff and little Zepha Samoiloff, at the Samoiloff summer home, at North Asbury Park, N. J. Both teachers have just warmly (90°) discussed vocal teaching.

young Metropolitan Opera star was in superb voice and she won all hearts with the beauty of her tones, the mastery of her vocal technique, and the irresistible sympathy and warmth with which she infused all her renderings.

The acoustics of the Stadium are good and nothing of the music event was lost.

As the *MUSICAL COURIER* went to press shortly after the close of the concert, more detailed comment must be left for next week, including the account of the excellent work of the Metropolitan Opera House chorus.

On Tuesday evening Edna Kellogg and Forrest Lamont were the soloists.

### Caselotti Pupil to Sing in Opera

George Jordan, baritone, an artist-pupil of Guido H. Caselotti, has signed a contract for twenty weeks with the Society of American Singers to appear in several operas to be given at the Park Theater, New York. William Wade Hinshaw, manager of the organization, in congratulating Mr. Caselotti said about his pupil: "A fine voice and very well taught."

## PETERBORO DELEGATES PLAN \$500,000 DRIVE— NATIONAL CONTEST WINNERS ANNOUNCED

Federation Proposes Campaign for 100,000 Members—Klein, Hutchinson and Freevill Prize Winners—Large and Representative Audience in Attendance

Peterboro, N. H., July 1, 1919.—The biennial convention of the National Federation of Music Clubs opened most auspiciously on Monday at Peterboro, N. H. The great throng of delegates and others, many of whom traveled many miles to be present, found everything in readiness when the convention opened, and throughout the city—the home of the late Edward MacDowell, America's most distinguished composer—there was evidenced a great feeling of comradeship and good fellowship.

At the preliminary meeting of the executive board a plan was proposed for the establishment of a drive for \$500,000, the money to be used for the general expenses of the organization. It is proposed to begin a campaign for 100,000 members, the general sentiment of the gathering being very much in favor of such a scheme. Definite action, however, was deferred until the new election of officers.

### DEDICATION OF PERMANENT PAGEANT SEAT.

On Sunday the principal feature was the dedication of a permanent seat at the pageant stage, which was presented by the Federation to the MacDowell Colony. At the ceremony Anne McDonough, of Philadelphia, led the community singing; Dr. Norman Bridge, of Los Angeles, Cal., gave the principal address, and Christine Miller, the well known American contralto, was the soloist. Mrs. Ochsner, president of the Federation, made the presentation speech, Mrs. MacDowell, wife of the distinguished composer, responding. Mrs. Frank Seiberling presented a bronze tablet to be used for stage decoration.

### Comments on Vanderpool Songs

#### "VALUES."

"I am singing 'Values' everywhere and think it will only have to be heard to become popular."

(Signed) PAUL ALTHOUSE.

"I have taken delight in using it, for it is one of the most adaptable songs for the human voice I ever used. May your tribe increase!"

(Signed) SADIE A. DALY.

"I find it most singable and effective. Success to you."

(Signed) E. H. DOUGLAS.

"'Values' should become as popular as 'The Rosary.'"

(Signed) E. H. HART.

#### "MY LITTLE SUNFLOWER."

"It is truly a gem in song and I must say I just had to go out of bounds by singing it several times to myself."

(Signed) MARGARET MONCHIEFF.

"Let me say right at the start that your songs find a place in my work as a teacher because they are singable. I am delighted with 'My Little Sunflower!'"

(Signed) EDMUND WILEY.

#### "I DID NOT KNOW."

"Personally I like this song the best. My accompanist on the coast spoke of it as 'an exquisite bit.'"

(Signed) ELSIE BAKER.

"I have your song and like it very much. It is so well written."

(Signed) HERMAN S. CUSHING.

"I like all your songs best but 'I Did Not Know' is a jewel."

(Signed) ARTHUR BELVOR.

#### MISCELLANEOUS SONGS.

"I am very pleased to say a kind word for the delightful encore songs you have given us. It is a pleasure, indeed, to use them. I am using at the present time a few of your songs in my studio and find them most satisfactory. Those I have found most successful possibly are 'If,' which always takes well, 'A Song for You,' 'Neath the Autumn Moon,' 'I Did Not Know' and 'Angel of Light, Lead On.' I also have used 'Regret,' 'Songs of Dawn and Twilight' and 'Love and Roses.'"

(Signed) C. A. GOODYEAR.

### REVISED CONSTITUTION ADOPTED.

At the Monday business meeting the executive board adopted the revised constitution and by laws. The principal change was the substitution of the selection of fifteen district presidents instead of five.

### FORMAL OPENING OF CONVENTION.

The formal opening of the convention took place on Monday afternoon. Mrs. John Gove, New Hampshire State president, welcomed the guests on behalf of the State, and Major Brennan also greeted the guests on behalf of Peterboro. Mrs. MacDowell spoke on the MacDowell Colony, and Mrs. Ochsner also made a brief address.

### WINNERS OF NATIONAL FEDERATION CONTESTS.

The National Federation contests, which have been the subject of so much comment throughout the country, were held on Monday evening, the winners being as follows: (Piano) Arthur Klein, of New York, who started his career while a resident of Newark, N. J., where he was loudly acclaimed for his unusual pianistic talent; (song) Ruth M. Hutchinson, a resident of Los Angeles, and winner of the California State contest, and (violin) Carrie Freevill, the talented Wichita, Kan., artist.

[The above story was received just as the *MUSICAL COURIER* was going to press. Therefore a more complete account of the convention's activities will be published in next week's issue.—EDITOR'S NOTE.]



PIERRE MONTEUX,

Conductor of the Boston Symphony Orchestra, and his daughter, Denise, returning to France on the steamship *Lorraine*.

# STUDIO OPENING Dr. Fery Lulek

New York City, September 10

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## GALLI-CURCI DIVORCE SUIT AGAIN POSTPONED— COMMENCEMENTS CHIEF FEATURES OF CHICAGO WEEK

Schools, Colleges and Conservatories Present Interesting Programs at Final Sessions—Summer Notes

Chicago, Ill., June 28, 1919.—The Galli-Curci divorce suit, scheduled for hearing here on June 24, has again been postponed. This time until the fall term of court, by mutual consent.

MENDELSSOHN CLUB PRESENTS CONDUCTOR WILD WITH ETCHING.

Pierre Nuytens, the Belgian artist, has just finished an etching of Harrison M. Wild. This etching was on exhibition at Mr. Nuytens' studio Monday afternoon, June 23, at which time it was presented to Mr. Wild by the Chicago Mendelssohn Club as a token of its appreciation of his wonderful services for the club during the past twenty-five years.

W. L. HUBBARD TO RETURN AS CHICAGO CRITIC.

There is a strong rumor afloat to the effect that W. L. Hubbard, for many years critic of the Chicago Tribune, who left here to lecture all over the country on opera, will return to Chicago and that his name will again grace the music page of one of the leading dailies of the Windy City. This office had heard this rumor last February, when it was but vague. Now, however, it seems to be no more a secret, as it is common gossip on the Avenue. [This rumor was later confirmed. See article on another page.—EDITOR'S NOTE.]

UNIVERSITY PUBLIC LECTURES AND RECITALS.

A special series of Friday evening public lectures, readings and concerts have been arranged at the University of Chicago, the first of which was an illustrated lecture on "America as a World Power," by Professor Goode, June 20, at Leon Mandel Assembly Hall. Four concerts will be given, prominent among which will be the one presented by Clarence Eddy, the eminent organist, on

August 1. Frances Ingram, contralto, gave the first concert on June 27.

MARIO CURCI A VISITOR.

Among the distinguished visitors at this office during the week was Mario Curci, the New York baritone and coach. Mr. Curci spent a few days in Chicago, returning to his summer home to continue coaching his pupils.

CHICAGO COLLEGE OF MUSIC COMMENCEMENT.

Last but not least of the commencements of the big schools was that of the Chicago College of Music, Esther Harris-Dua, president, presented Tuesday evening of this week before a capacity house at the Aryan Grotto Temple. This was the twenty-fourth annual commencement exercises and concert of the school. Some thirteen gifted students between the ages of seven and sixteen years presented a most prodigious program, with orchestra accompaniments. Each student appearing proved once more what Esther Harris and her assistants at the Chicago College of Music accomplish with young students, and each reflected great credit on their capable mentors as well as the school in which they have been taught. Florence Siegel, Mollie Pomeranz, Isabelle Yalkovsky, Mil-tona Moore, Rae Bernstein, Sarah Goldstein, Morris Kushner and Gertrude Weinstock, all piano pupils of Esther Harris-Dua; Mayme Miller, pianist; Norma Bodanis and Joseph Lincoln, vocalists, and Master David Sheinfeld and Minnie Katz, violinists, furnished the program with the assistance of members of the Chicago Symphony Orchestra, under Alexander Zukowsky. A large number of degrees and diplomas were conferred and medals and merit prizes awarded to the large graduating class.

CHICAGOAN USES STURKOW-RYDER'S SONG.

Mme. Sturkow-Ryder's song, "Loneliness," was sung by Carl Craven at the benefit concert, June 19, at the Moraine Hotel, Highland Park. Mme. Sturkow-Ryder's lovely songs are on the programs of many artists, who use them extensively.

CHURCH POSITION FOR MME. DOTTI PUPIL.

Helen Hovey-Daniel, pupil of Louise Dotti, of Bush Conservatory, has been selected as soloist at the First Presbyterian Church of Highland Park. Miss Daniel will substitute for Louis Kreidler during the summer months. Isaac Van Grove is the organist.

TREVISAN RETURNS FROM MEXICO CITY SUCCESSES.

After a two months' stay in Mexico City, Vittorio Trevisan, the distinguished buffo artist of the Chicago Opera Association, has returned to Chicago and reopened his studio at 904 Kimball Building. While in Mexico City,

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Mr. and Mrs. **THOMAS JAMES KELLY** Voice Culture  
Lectures: Recitals

July: Address: Care of National Summer School, Lake Forest, Ill. August: Care of Musical Courier Office, Chicago. Season 1919-1920: Cincinnati Conservatory of Music

Mr. Trevisan added new laurels to his already lengthy list, sharing first honors in performances with such artists as Rosa Raisa, Titta Ruffo, etc., with the Del Rivero Opera Company. Since opening his Chicago studios for voice placing and acting, Mr. Trevisan has likewise been successful in the teaching line.

AMERICAN CONSERVATORY NOTES.

David Bispham arrived Saturday, June 21, and began his engagement as guest instructor of voice at the American Conservatory on Monday, June 23. His available teaching periods are completely filled.

The American Conservatory has inaugurated a series of five recitals for the summer session, the first one taking place Saturday morning, June 28, at 11 o'clock at Kimball Hall. Vierlyn Clough, pianist, and Frank Parker, baritone, furnished the program. The remaining four recitals will take place on the Wednesday mornings of July 2, 9, 16 and 23.

The indications are that the summer session of 1919 of the American Conservatory will enjoy a record attendance. One of the features will be a six weeks' course in Public School Music.

John J. Hattstaedt, E. Warren K. Howe and Olga Kuechler will deliver a series of lectures on piano teaching, musical material, voice culture and children's work.

LEMUEL KILBY WILL TEACH ALL SUMMER.

Announcement is made by Lemuel Kilby, the popular bass-baritone and teacher, that he is obligated to teach during the summer months to satisfy the large number of applicants from other cities desirous of studying with him during that time of the year.

PRESIDENT HATTSTAEDT ENTERTAINS AMERICAN CONSERVATORY ALUMNI.

President John J. Hattstaedt, of the American Conservatory, as every year, entertained the alumni of that institution at the Auditorium Hotel Parlors recently, when a very large and distinguished company of guests attended.

MUSICAL NEWS ITEMS.

A special program of liturgical music was successfully rendered at St. Mary of the Lake Catholic Church recently during high mass, Katherine Robinson, organist of the church directing. Several special programs have been given from time to time of late with notable success. The choir is under the direction of Miss Robinson.

Letitia V. Barnum, president of the Chicago School of Expression and Dramatic Art, presented a well arranged commencement program by pupils of the School at Central Music Hall, June 12, which was very effectively rendered to the delight of a large audience on a very rainy night.

It is gratifying to state that Emma Hooton, Fine Arts Building, is back again at her studio with renewed health and vigor after recovery from her recent serious illness and will be glad to welcome her many friends and pupils. She has arranged to teach during the summer months.

SUMMER SERIES AT MACBURNIE STUDIOS.

This week marked the opening of the special summer recital, lecture, interpretative and voice course, which is being conducted by Thomas N. MacBurnie. On Monday evening, Laura Deviton Smith, contralto, gave a song recital as a complimentary event in honor of the new pupils who have recently been enrolled at the MacBurnie studios. Like all of MacBurnie's programs, there is the specialty group which is always looked forward to with great expectancy and interest because of its novelty. Upon this occasion his choice was a group of Russian, Polish, Serbian, Grecian, Scottish and American folksongs. These were exceedingly enjoyable because of the fact that they are so seldom heard. Mrs. Smith gave generously of herself.

CHICAGO MUSICAL COLLEGE NOTES.

Evelyn Levin, violin student of Leon Sametini, has been presented with a \$2,000 violin by S. E. Moist, of the Boston Piano Company.

Ida Hogan, Myrtle Hahn, Lillian Leveson and Leah Sward, all students in the Children's Department, were presented last Saturday at the Chicago Musical College matinee in Ziegfeld Theater, with medals won by their excellence in class work.

The preliminary examinations for the scholarship with Percy Grainger, Leopold Auer, Herbert Witherspoon and Oscar Saenger began last week.

The concert that was presented by the Chicago Musical College this Saturday morning in Ziegfeld Theater was given by students in the piano, vocal and violin departments.

More than ordinary interest appertained to the concert of the Chicago Musical College which was given in the Ziegfeld Theater, Saturday morning for there were represented on the program the winners respectively of the scholarships offered by Prof. Leopold Auer, Percy Grainger, Oscar Saenger and Herbert Witherspoon.

A successful recital was given last Friday evening in the

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recital hall of the Chicago Musical College by Hazel Harris, student of the vocal department.

Clarence Eddy and Percy Grainger were the first of the illustrious quintet engaged by the Chicago Musical College to teach during the summer session to arrive in Chicago. Mr. Grainger participated in the judging of the contestants for the scholarship which he will give, a contest whose preliminary examination took place last Sunday morning.

Never in the history of the Chicago Musical College has the summer session been as crowded with students as it is now. From the most distant parts of the United States students have come to take advantage of the instruction which will be given by Auer, Grainger, Witherspoon, Saenger and Eddy as well as by those distinguished musicians who make up the permanent faculty of the institution.

#### SYBIL SAMMIS MACDERMID PRESENTS PUPIL.

Gertrude Wolf, soprano, was presented in recital by her prominent teacher, Sybil Sammis MacDermid, last Tuesday evening, at the Lyceum Arts Conservatory. Miss Wolf rendered selections by Del Riego, Lehmann, Eden, Saint-Saens, Tosti, Brahms, Massenet, MacDermid, Leduc, Pierce, McGill and Ward-Stephens in a manner highly creditable to her teacher as well as herself. She had the assistance of Marie Palmer, cellist.

#### MUSICAL NEWS ITEMS.

Carl E. Craven, tenor, closed his big concert season last week with a song recital at Moraine Hotel, Highland Park, June 19, and as soloist for the Evanston Country Club, June 22. Mr. Craven has a heavy teaching schedule for the summer. Frances Grund, an artist-pupil of his, has been engaged as contralto soloist in the quartet at the Church of the Redeemer.

An artist-student recital was given by Ada Tilley, soprano, and Harold Triggs, pianist, at the new conservatory building of Bush Conservatory, Saturday afternoon, June 28.

Richard B. DeYoung announces a special summer course consisting of eight lectures on "Practical Psychology for Singers." Classes are held on Thursdays at ten in the morning and seven-thirty in the evening in the DeYoung studios, Auditorium Building. Margaret Walstrom, lyric soprano, artist-pupil of Mr. DeYoung, was soloist in a performance of "Ruth" at the Grace M. E. Church last Sunday evening. Reginald Wood, baritone, also a pupil of Mr. DeYoung, was soloist at the same performance.

JEANNETTE COX.

#### Noted Artists for All-American Series

The American Concert Course, established primarily as an institution for the highest artistic standards, is frankly propaganda for the permanent establishment of such American concert courses in the United States. The engagement of American born artists, trained wholly or for the most part in America, and thoroughly American in their ideals, is an assurance that a series of concerts can be given in New York City without the assistance of foreign artists. Not that the American Concert Course is anti-anything; the programs of the five concerts will be made up of the finest music of France, England, Russia, Italy and other allied nations, at the same time presenting some of the best music by present day American composers. The elimination of the foreign artists has been effected only in an effort to prove that the American concert artists are the equal of those of any other nation in the world.

Among the many great American artists who have contributed toward the recognition of Americans in the concert and operatic fields there are such well known names as Mary Garden, Louise Homer, Geraldine Farrar, Emma Eames, Olive Fremstad, Rosa Ponselle, Carolina Lazzari, May Peterson, Olga Samaroff, Thelma Given, Anna Case, Mary Jordan, Vera Curtis, Alice Gentle, Hulda Lashanska, Emma Roberts, Cecil Arden, Marcella Craft, Clarence Whitehill, Herbert Witherspoon, Orville Harrold, Henri Scott, Charles and Arthur Hackett, Paul Althouse, Oliver Denton, Sascha Jacobsen, Max Rosen, Maud Powell, Dorothy Jardon, Lila Robeson, Kathleen Howard, Namara, Olive Kline, Marie Tiffany, Eddy Brown, and many others.

The management hopes to enlist their services in future concert series, and does not claim that those presented at the present course are the fifteen "greatest American artists." Many fine singers and instrumentalists have had to be omitted for various reasons. The management of the American Concert Course does claim, however, that these fifteen soloists listed below represent the highest ideals in the American concert and operatic fields. They are among those already engaged, and are as follows: Mabel Garrison, Reinald Werrenrath, Sophie Braslau, John Powell, Marcia Van Dresser, Florence Hinkle, Eddy Brown, Lester Donahue, Rafaelo Diaz, Albert Spalding, Lambert Murphy, Merle Alcock, Emilio De Gogorza, Amparito Farrar, Edward Morris.

Dates of the all-American concerts, which will take place at the Manhattan Opera House, and the artists arranged for, are as follows: November 9, Reinald Werrenrath, Florence Hinkle and Lester Donahue; November 23, Marcia Van Dresser, Rafaelo Diaz and Eddy Brown; December 7, Mabel Garrison, Emilio De Gogorza and Edward Morris; January 11, Sophie Braslau, Lambert Murphy and John Powell; January 25, Amparito Farrar, Bechtel Alcock and Albert Spalding.

It was Gretchen Dick who conceived the idea of the series and who personally went out and obtained the financial guarantees for it. The concerts certainly promise to present to New York's music lovers the very best American talent now before the public, and they deserve to be liberally supported by all those interested in good music. With whatever measure of success the experiment may meet, the credit for the energy and initiative which conceived the idea belongs to Miss Dick.

#### Caselotti to Teach All Summer

During the summer, Guido H. Caselotti, well known vocal instructor, will devote Monday, Wednesday and Friday of each week to teaching at his New York studio in the Metropolitan Opera House Building, 1425 Broadway. On Tuesdays and Thursdays he will hold a summer class at his country residence in Floral Park, L. I.

## MUSIC AND THE MOTION PICTURE

By M. M. HANSFORD

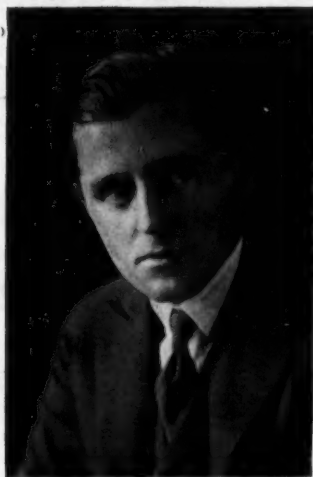
The subject of "cue-sheets" is one which the lone pianist and organist will have to thrash out nearly every week. The leading companies have some musical person make up a "dope sheet," as it is popularly called, for the benefit of country performers who are not supposed to know enough to set their own pictures. These sheets are sent out with the films or with the advance "press" stuff that floods the movie world. They are supposed to be handed over to the player by the manager of the theater, but often they find the waste basket, a good finish for many of them. As a rule, they are not better or worse than the average pianist can do on his own hook, if he has the time. At best they give him a little idea of what sort of music will be used for a certain picture.

The only trouble with cue-sheets is that they are used to exploit certain compositions published by certain corporations not wholly connected with art, and therefore they become rather tiresome after a year or two. One finds the same old tune bobbing up serenely as the love theme in film after film. Then the compositions mentioned for the playing of each scene often contain several movements, and as the very essence of a piece of music is contrast in its parts, it happens that all of the piece is not in one mood. Therefore the player must decide on the instant just how much of it to play. Cue-sheets, as a rule, make no explanation of just how much is to be played. It is true some of them give the time in minutes and seconds, but the exact number of measures should be indicated on the sheets for the playing of each composition.

#### DON'T WORRY OVER SUGGESTIONS.

The picture player of experience and ability will not allow the various suggestions sent out to worry him.

## RESUMES HIS CAREER



## LOUIS CORNELL Pianist

Summer Address: 127 West Fifty-eighth Street, New York City

Film companies have rarely left any chance for the individual theater to use any loose brains around the place. Everything, including the musical setting of the picture, is doped out at a desk in New York, sometimes by men who have little patience with the picture business. Pictures, like all things, are open to reason from the musical standpoint, and all of them, unless they are too bad, may be given a fair musical accompaniment by the average pianist or organist out through the country. A good collection of all kinds of music is necessary, and a little time. This last requisite is the hardest to find. In many houses competition is so strong that pictures are changed after every meal, in order that all hands and the cook can have the maximum entertainment during the day and evening.

It will be found best to have the music library arranged after the "characteristic" method; that is, separated according to the different moods of the compositions. Lay these different sections in strong manila covers and label them. In this way the markings would indicate love themes, agitated, waltzes, and all the later forms of dances, not forgetting minor themes and the different nations. It will be found a good plan to divide marches into 2/4 and 6/8 time, a bundle of each. "Oriental" will be found a valuable division. In pictures like "Sahara," which is a story with nearly all the action in the desert, much oriental music must be used. This can be bought in the conventional form from popular publishers, or it can be selected from a more classic source, that of songs by Rimsky-Korsakoff and other composers who have turned their attention to oriental color. Another picture demanding the same treatment is "The Man Who Turned White," just now being exhibited over the country.

#### BLENDING OVERTURE AND PICTURE.

New York presentations are often looked to as the ideal performances, although there are many good ones outside of this city. Tom Moore in his latest picture at the Rialto,

brought out as a love theme Barthelemy's "Caressing But-terfly." Hugo Riesenfeld's little intermezzo, "Jeannette," was also used; and Thomé's "Under the Leaves." The Strand's presentation of Griffith's "True Heart Susie" contained as a theme "Ted Snyder's "Roses and Memories," and some of the other numbers were Friml's "Woodland Echoes," "Then You'll Remember Me" and Grunfeld's "Romance." There were the usual hurries and agitated added to these, of course. If an overture is played, it is very effective to have the picture flashed on the screen just before the final chord, going right into the setting and using the last part of the overture for the start of the feature. This is often done at the leading Broadway theaters. It gives the effect of solidity to the program. It is particularly good when the overture contains some material applicable to the thematic treatment of the picture. In such cases one gives value to the other.

Artistic treatment of the different themes used in playing a picture marks the good pianist or organist. The greatest asset of the player is repose. The audience should never be conscious that the music is in a hurry or the player nervous. In approaching a title it is best to soften and let up a little on the tension, if the foregoing scenes have demanded such effects. There is no reason for playing titles in the same manner as action. This is difficult for the piano, but not for the organ, as the latter has so much more freedom when it comes to graduating the tonal scheme. An organ can come down gradually from a fortissimo to the pinpoint of pianissimo without the accompanying effect of comedy in the performer. Probably Godowsky could accomplish this, but Mary Jane Smith, who is doing "seven a week," is not quite up to the artistic mark.

## SUMMER NOTES

#### PATTERSONS HONOR MRS. VICTOR BARFF.

The Misses Patterson on June 21, gave an evening "at home" in honor of Mrs. Victor Barff and daughter, of London, England. Two of Elizabeth Kelso Patterson's pupils sang, namely, Annah Hess, soprano, and Mary Stetson, contralto. Elizabeth Topping, pianist and teacher, also appeared. Anne Robertson, a pupil of Louis Svecenski, played two violin numbers. Mr. Svecenski and Frank, lin Cannon, who have pupils living in the Patterson home, were present.

The Misses Patterson have a summer home for music and art students during July and August in Woodstock, Ulster County, N. Y. Here a large and flourishing musical colony gather every summer, making the Patterson home their headquarters. A "masque" is usually given, the Woodstock Trio plays, etc.

#### RUSSELL ANNUAL FESTIVAL RECITALS.

Louis Arthur Russell, last week, began the Annual Festival series of recitals in the Carnegie Hall studios and the Newark College of Music. Evenings were devoted to various subjects with piano and vocal programs, such as the "Classic Dance Forms," the "Romantic Tendencies," the "Lesser Classics," etc. The annual Teachers' Assembly will be held for three days in the College of Music during the week of July 9, and in the Carnegie Hall suite the following week. At these gatherings Mr. Russell meets his teachers from various centers, and with lectures and demonstrations discusses the problems of music study and pedagogy. A limited number of professional students are admitted to membership for a nominal fee. The assemblies include clinics, query sessions, etc. Particulars of the sessions may be had of Alexander Wilson, secretary, 853 Carnegie Hall, New York, or the College of Music, Newark, N. J.

#### BEEBE AND LAND RECITAL AT "THE PRYORY."

Carolyn Beebe, of the New York Chamber Music Society, appeared at "The Pryory," the residence of Mrs. Samuel F. Pryor, Greenwich, Conn., June 20, with Harold Land as vocal soloist. Miss Beebe played works by Tchaikowsky, Mendelssohn and others, and Mr. Land appeared to special advantage, singing four songs by French composers, and four in English, including Vanderpool's "Values."

#### HOLGER VOLF ON WAY TO DENMARK.

Holger Volf, organist of the Broadway Photoplay Theater; H. J. Coles, manager, Yonkers, N. Y., left for his home in Denmark on June 19. At his last appearance on the organ bench, he was given manifestations of appreciation by the audience, which were well deserved for he is a very capable organist. Z. H. Hamilton succeeds him.

#### LISBET HOFFMANN PUPIL WINS FAVOR.

Josephine Hoffmann, an unusually gifted young pianist, pupil of Lisbet Hoffmann, played a Schubert impromptu at Public School No. 53, the Bronx, June 24. She has a fine technic, and played with such warmth and life that she won instant admiration.

Miss Hoffmann announces that she will establish a studio at Camp Watatic, Ashburnham, Mass. (a camp for girls), and have charge of the music there from July 5 to August 25. Then she goes to Woodstock, in the Catskill Mountains, until the end of September.

#### ALVAH NICHOLS' EIGHTH ANNUAL RECITAL.

Pupils of Alvah Nichols, baritone and teacher, of Brooklyn, united in the eighth annual recital at Apollo Hall, Brooklyn, June 18. Among the singers who particularly excelled was Mrs. John A. Otto, dramatic contralto, who sang Salter's "Cry of Rachel" with fine effect. Anna Lambert, too, deserved the encore she got, for her light coloratura voice is well controlled. John Arfman (recently returned from France) has a pure tenor voice which showed to good advantage in songs by Hahn and Koemmenich. William Morton (also an ex-soldier in France) put feeling into his singing of "Mandalay" (Speaks) and "The Americans Come" (Foster). Mr. Nichols deserves credit for an evening of good music, the Saint Cecilia Male Quartet, of which he is a member, also lending variety by singing two numbers.



## MEXICO CITY OPERA SEASON ENDS

Although Artistic Standard Was High, the Financial Results Were Distinctly Disappointing—Edith Mason's Benefit, "Madame Butterfly," a Huge Success—"La Gioconda," with Notable Cast, One of the Season's Hits

The notable opera season at Mexico City closed on Thursday, June 19, and the members of the company reached New York about a week later, among them Titta Ruffo, who sailed for Italy June 24. The season in Mexico was not a success financially, although the artistic standard was high. But expenses—beginning with Titta Ruffo at \$3,500 a night—were too large, especially as the public packed the theater on comparatively few occasions. The artists are unanimous in praise of the management and have only good words for Senor del Rivero, organizer and director of the company. In view of the ill-success of the present season, there is some doubt as to whether the management will go through with its plans for another season in the fall, which was to bring with it Caruso's first appearance in Mexico, at the modest sum of \$7,000 per appearance. Following is the MUSICAL COURIER's Mexico City correspondent's review of some of the final performances:

Mexico City, June 16, 1919.—On June 10 "Otello" was given for the first and only time. This great work of the Italian master, Verdi, shows his genius which has triumphed over even the Wagerian school with operas such as "Aida," "Otello" and "Falstaff." The public, eagerly looking forward to the event, was delighted. Edith Mason, Castellani, and Ruffo sang the principal roles and the orchestra under Polacco did magnificently. The Credo in the second act was well given by Titta Ruffo, and particularly the finale of the third act in which his largo was a full one. Miss Mason did particularly well in the fourth act with her "Ave Maria" and the "Willow Song."

## MASON'S BENEFIT A REAL TRIUMPH.

On Wednesday, June 11, the soprano, Edith Mason, had her benefit in "Madame Butterfly," which was given only once in the season. This opera of Puccini's, in which the composer reveals his musical imagination more especially, has always been a favorite here. It is a very difficult opera for the conductor, whose attention is focussed all the time. Moreover, it is essentially a soprano part, which is both important and difficult, and the singer taking it must be thoroughly versed in technic and schooling, qualities which are highly developed in Edith Mason, of whose enormous progress I have spoken in previous letters. Edith Mason obtained such a great and complete triumph that her benefit night here will be one of lasting memories, because her "Madame Butterfly" placed it on a level with the "Huguenots," "Norma" and "L'Amore dei Tre Re," that is to say, the operas which have been most successful in this season here. Enthusiasm went higher and higher as the performance progressed and finished in delirious applause, to Polacco particularly, who is ill with work, effort and application, yet saturated with his art. He is art typified in a great brain. The orchestra is worthy of this great conductor and follows the magic of his baton with admirable exactness, time and interpretation. Add to all this the real heroine of this true statement, Edith Mason, who acted and sang the part of the unfortunate Cio-Cio-San in a delicious and insuperable manner. Miss Mason also improved as the night wore on. A year and a half ago when she sang this opera (her debut), from the start the public was pleased with her beautiful voice and recognized her admirable qualities entitling her to an important place in the lyric world, but then she was at the threshold; but now she firmly mounts the ladder to her place among the celebrities. Her Butterfly makes one feel joy and sorrow both, and the public gave itself up completely in wild applause for this great singer, and when she came out the stage was covered with flowers. Everyone recognizes the valuable work she has done in the season.

On Thursday, June 12, a final matinee was given of

"L'Amore dei Tre Re" to an enthusiastic and large audience, which again confirmed the triumph of Polacco and his orchestra, as well as the clever interpreters of Montemezzi's magnificent opera, namely, Edith Mason, José Palet, Giacomo Aiminì and Virgilio Lazzari.

## "GIOCONDA" ONE OF THE SEASON'S HITS.

"La Gioconda" was given for the first time on Friday, June 13. This is one of Ponchielli's works which has always been liked here. Besides, Mme. Raisa had given the fourth act on her benefit night, and every one wished to hear her in the complete opera with singers like Besanzoni, José Palet, Giacomo Rimini, Lazzari, and Flora Perini, who were taking the main parts with her. Every one went, and the theater was packed to overcrowding. The first act passed off without much comment. In it, Raisa was not at her best, but from the second act on her success was complete. The tenor, Palet, started the ball rolling with an excellent "Cielo e mar" and earned a well merited round of applause. Then came the great Gabriella Besanzoni in "Stella del marinar" in magnificent style and voice. This singer has been a veritable jewel in the season's crown, and has already won a great name with us; but enthusiasm overran itself in the great duet between soprano and contralto, in which Besanzoni gave us her marvellous grave register with rounded notes, clear and precise from her trained throat making us imagine that we heard a baritone singing at that moment. Both singers were made to feel that the public was their friend. Lazzari was clapped heartily in the aria "Si! morir ella del" and the entire fourth act (the best work done this season by Raisa) was well received. Raisa sang the Suicide aria admirably. The performance was in a word a great success. "La Gioconda" was again given at the bullring on Sunday, June 15, with equal luck to a large audience. Giacomina Spadoni conducted.

RICARDO CARRERA.

## COVENT GARDEN NO LONGER

## "THE BEST CLUB IN LONDON"

(Continued from page 5.)

seen all the elect of the singing world, or those of them who visited London, but had come to know a vast number of those who frequented the stalls and boxes. Now what do I see? Vast crowds, as vast as ever, I think. But go down to the front hall, go up to the foyer or the smoking room, and do this night after night and you will see hardly a face that once you knew. The place, indeed, is populated by an entirely different crowd from that of the pre-war years. I suppose it is peopled by those who have prospered in these five years. I do not know and cannot say; but it depresses me. However, they go in crowds and I suppose that is all that matters!

## COATES ANOTHER NIKISCH, SAYS LEGGE.

To my thinking, the chief piece of recent news is the appointment of Albert Coates, late of the Maryinsky at Petrograd, to be coadjutor to Sir Thomas Beecham by Sir Thomas himself. Coates is a great and old personal friend of mine, for whose musical ability I have had for years the most profound admiration. It is probably useless for me to tell you that in my opinion he is at least as great an operatic conductor as Nikisch, but I hold that opinion more now than ever. I tried hard to get him engaged at Covent Garden; Beecham, of course, never hesitated when once he knew that Coates was back. The result was that the twain met and a contract was soon made out and signed and here Coates is for at least another twelve months. My own idea is that long before that twelfth month is expired, Coates and Beecham will have become so united that operatic matters here will have advanced farther than they could otherwise advance in a couple of generations. We have never before had so fine an opportunity of combining wealth with real ability and experience. For nine years Coates has been chief director and organizer of the Russian theater named above, and his reputation on the Continent has been so great that even now, ere yet the peace is signed, he has had various offers of chief directorships at Mannheim, Frankfurt and Berlin! Of course he will not accept these

appointments, but the fact is interesting that Germany offers them to an Englishman! Now, what cannot a couple of enthusiasts such as Beecham and Coates do for opera here, each adding to his enthusiasm an enormous experience? I really think that opera in English, for which both Beecham and Coates stand, has never before had so great a fillip, and barring social bothers in the course of the next twelve months, there should be visible ere next June a very marked stride. Coates has an extraordinary capacity for seducing from an orchestra a variety of tone that I have rarely heard from any other conductor. A few nights ago he directed a performance of "Faust" with Melba which was something of a revelation, even to so hardened a sinner as I am in the matter of the orchestral tone; it was wonderful to note how he got the differences from *ppp* to *pp* or *p*. Another night he directed quite the most vivid performance of "Louise" with Edvina and a new and charming lyric tenor, Anseau, who hails from Mons, that I ever heard. Coates, who is only thirty-six years of age and has a full life's experience already behind him, will go very far, all the farther, as I think, because he has none of the pure virtuoso conductor about him.

## DESTINN AND THE CZECHS.

We have just finished a wonderful festival of Czech-Slovak musicians who were sent here by their new republican Government at the cost of £40,000 to propagate the gospel of their native music and to show their gratitude for past favors in the war. They had a huge success and I must say that their male chorus singing of the Moravians and the Prague teachers was sublime in its mastery technic and vividness. Destinnova, late Destinn, came with them and made crowds almost weep for very joy by the beauty of her singing.

## MUCH, MUCH OPERA.

I heard last night that we are to have a prolonged autumn season of opera in English at Covent Garden, October to December, and another in February for about six weeks; in the season proper we are to have a "grand" season again—the whole of this under the aegis of Beecham and his fidus Achates. The former clearly has now come into his kingdom, glory be!

## BEECHAM GIVES OPERETTA.

On June 30, Beecham is opening Drury Lane again with a series of performances of such operettas as "Fille de Madame Angot," "Cloches de Corneville" and the like; but here there will not be a nightly change; each opera will be given for as long as it will draw the public. Then in the autumn Beecham and Coates are to give a long series of orchestral concerts at Covent Garden on Sundays; Landon Ronald is giving a similar series at the Albert Hall on Saturdays each month, Coates taking his place while he himself is absent in Scotland for the three months he is engaged to direct the concerts of the Scottish Orchestra. But of all this I must give you a more detailed account when details are forthcoming.

## GEORGE FERGUSSON FOR AMERICA.

I had a letter from George Fergusson this morning telling me that he is on the verge of returning to America for a term to help Chadwick at Boston, but you will know all about that. Fergusson has a recital on the 18th inst.

## FELICE LYNE IN CONCERT.

I note that Felice Lyne is about to return to the concert room after a very prolonged illness, which has kept her from the public ear for too long a period. And now enough for today.

ROBIN H. LEGGE.

## Ought to Be "Delilah et Samson"

A middle aged man was examining the phonograph record catalog in a Kansas City store the other day. "Why is this opy called 'Samson et Dalila'?" he asked. "As I recollect the story, Dalila darn near et Samson."—Kansas City Star.



"L'AMORE DEI TRE RE," AT MEXICO CITY.

Giorgio Polacco, the artistic director of the Del Rivero Opera Company, which has just finished its season at Mexico City, chose Montemezzi's "L'Amore Dei Tre Re" for the opera to be given on the evening of the performance in his honor. There was a crowded house and great enthusiasm, and repeated recalls for Maestro Polacco and the members of his company. The right hand picture shows the cast. Left to right the artists are: Ludovico Oliviero (Flaminio), José Palet (Avito), Edith Mason (Flora), Giorgio Polacco (director), Philine Falco (Anella), Virgilio Lazzari (Archibaldo), and Giacomo Rimini (Manfred). The center picture shows Edith Mason and Virgilio Lazzari in the dramatic scene at the close of the second act. The left hand picture shows Edith Mason and José Palet in the third act.



### Nina Morgana's Hopes Realized

May 8—exactly eleven years ago—Nina Morgana first started her career in her home town, Buffalo, N. Y., but even then she hoped that one day she would be able to appear on the same program with the world's most famous tenor. Her wish was granted many times last season, and that same number of years later, strangely enough on the same day of the same month, the little coloratura soprano assisted Enrico Caruso at his concert in St. Paul, Minn. Incidentally, when the tenor first heard Miss Morgana some years ago, he became so interested that it was through his advice that she went to Italy to study with the famous Teresa Arkel, in Milan. The well known teacher, seeing possibilities, gave the little American girl a lesson every day, with the exception of Sundays, and up to the present time, even though Miss Morgana has not seen her instructor for several years now due to the war, she gives much of the credit for her blossoming career to the benefit derived from Mme. Arkel.

At the present time Miss Morgana is with her parents in Buffalo, where she will pass part of the summer, returning to New York the latter part of the summer to coach her repertory with Signor Bimboni, as next season she will make her debut with the Chicago Opera Association. Like all young artists, Miss Morgana has her favorites, hers being Amelita Galli-Curci, whom she thinks "a marvelous artist."

"I don't think people realize what she does," said Miss Morgana recently. "The average person looks upon her as

being like a flute. The audience, which included many of the diplomatic corps, as well as a number of Senators and Congressmen from various parts of the country, gave the singer a splendid reception, which was justly hers, inasmuch as she was in fine vocal condition and rendered her selections with great artistry. S.

### NUMEROUS RECITALS MARK SEASON'S CLOSE IN PITTSBURGH

#### Conservatories Give Final Concerts

Pittsburgh, Pa., June 24, 1919.—The musical season in Pittsburgh is drawing to a lively close with recital after recital. June 17, John B. Siefert presented seventeen of his pupils in a recital at Carnegie Lecture Hall. June 23, Richard Knotts gave his annual pupils' recital in the Alvin Theater to a capacity house, presenting twenty-eight pupils in solo work, and had a large chorus which sang four chorus numbers. June 24, John Lawrence Rodrigue gave a recital in his studio, presenting about twelve pupils. June 23, Lilly Fredericks presented some of her pupils in a piano recital at the Rittenhouse. J. Alvin Dise will present his pupils in a piano recital on Monday night. Pupils of Mr. and Mrs. Ralph Lewando appeared in a vocal and violin recital at the Irene Kaufman Settlement June 22. On Wednesday evening, at the Blue Room in the William Penn Hotel, Mildred Bane presented her pupils in a piano recital. Every night during the week of June 23 there was a recital at the Pittsburgh Musical Institute. Marie Sprague Perry, director of the Bissell Conservatory, gave the closing recital on the lawn of her residence. Blanche Sanders Walker presented her vocal and piano pupils in a recital at her residence June 28. W. A. Lafferty will give a concert at Arch Street Methodist Church, with a large number of pupils, June 24. Elsie Deboe Boyce, assisted by Anna Schmertz, soprano, presented her pupils in a piano recital at the Rittenhouse, June 27. Charles N. Boyd, president of the Music Teachers' National Association, spoke before the Kentucky State Music Teachers' meeting at Louisville, Ky., June 25. Will Wentzell, of the Pittsburgh Musical Institute, gave a recital at the commencement exercises of Wesleyan College, Middletown, Conn., on June 24. H. E. W.

#### Czerwonky Plays for French Blind

Some time ago Richard Czerwonky, the prominent violinist, gave a program for the French blind and later received the following letter of thanks and appreciation:

Salies-de-Bearn,  
Basses-Pyrenees, France, May 16, 1919.

Dear Mr. Czerwonky: Permit me to thank you for your generous concours, in behalf of my blind pupil, of the Phare de France, who begs you to accept his profound and sincerest gratitude. I trust that I shall have the future pleasure of applauding your fine talent and expressing to you personally my appreciation and admiration.

Very sincerely,  
(Signed) BEATRICE A. NICHOLS.



MANA-ZUCCA,

The composer of "Sleep, My Darling," which is being featured by a great many leading artists.

### Levitzi Engaged for Central Concert Company Series

Mischa Levitzi is the only pianist engaged for the series of concerts to be given in Medinah Temple, Chicago, next winter, under the direction of the Central Concert Company, of Detroit. Levitzi will also be heard in recital in Orchestra Hall under Wessels and Voegeli management.

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being like a flute. They do not know that the things that she accomplishes are difficult and very often impossible for other singers. The most impressive thing to me is the absolute ease and abandon with which she sings. I always enjoy hearing her because I have never found myself working with her, so sure is she of every note."

Because of the fact that Miss Morgana has had so many appearances with Caruso in concerts this season, one of the Buffalo, N. Y., papers spoke of her as being his protégée.

"If the word is implied artistically," explained the singer, "then I suppose it is right, for I have greatly benefited by Mr. Caruso's advice and example, but I am afraid that the writer of the article meant that Mr. Caruso had paid for my musical education abroad. That is not so, and out of justice to him I would like to correct that erroneous impression. In fact, if I were indebted to him financially for all the advice he has so generously given me, I am afraid that I could never repay him."

#### "Think, Love, of Me" Again Scores

At the final Globe concert at the De Witt Clinton Auditorium on last Wednesday evening, Paul Moreno, the tenor, used "Think, Love, of Me," by Frank H. Grey, with signal success, while Paul Althouse has included it on many of his recent programs, as well as Mr. Grey's "Moon Dawn," which he sang at Austin, Tex., in May 29.

#### May Peterson Sings at Atlantic City

Atlantic City, N. J., June 22, 1919.—May Peterson, Metropolitan Opera soprano, recently sang at the formal opening of the new Ambassador Hotel at Atlantic City. Miss Peterson rendered several groups of American compositions and folk lore, accompanied at the piano by Wil-

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## DILLON SHALLARD AND JEANNE DE LUNE TO TOUR UNITED STATES AND CANADA

Their War-Duties at an End, These Artists Resume Professional Work in America—Sketches of Their Careers

Dillon Shallard, well known in musical circles abroad, accompanied by Jeanne De Lune, a Belgian prima donna, arrived in a New York port recently from France, where both had been engaged in Red Cross work. Now that the war is at an end, both artists will resume their concert work in America.

Captain Shallard (a rank which he received because of his activities abroad), when questioned about his career,

with his soulful Irish ballad and Caruso with his wonderful arias have become so famous." Captain Shallard also added that there were some singers of this school who never became known to the public, yet they spread good wherever they went.

Captain Shallard has a repertory of seventy "useful" operas, many of which he can sing in three and four languages. His favorite roles are: Wotan, Wolfram, Mercurio, Danny Mann, Don Giovanni, Tonio, Athanael, Iago, Rigoletto, Valentine, Mephisto, Lothario, Scarpia and Renato.

The prima donna of Captain Shallard's party will be Jeanne De Lune, formerly Argentine Alchelmi, of the Brussels, London and Hague opera companies. Owing to passport regulations, Mlle. De Lune from now on will maintain her family name.

Mlle. De Lune graduated from the Brussels Conservatoire, taking first prize in singing and piano. Mottl came to direct the Monnaie Theater and she studied with him the Wagnerian roles, especially Elsa and Elizabeth. Later she went to Munich and continued her studies with him, singing at his concerts there. Then returning to Brussels, she studied with Mme. Feltise. She next visited Paris, and while singing at Engheim, Massenet was attracted by her singing of the "Thais" number and took it upon himself to teach her the roles of Thais and Salome. A tour of concerts followed at Trouville, Vichy, Ostend, Spa, Blankenberghe, Lussembourg and also a trip to Buenos Ayres, Valparaiso and Santiago. Back to Vienna and Petrograd and a tour of Russia with Jacobs, the well known cellist, the war caught her at Blankenberghe, and her Belgian tour was abruptly cancelled. Mlle. De Lune then returned to Brussels.

"That was in 1914," the prima donna began. "I immediately enrolled as a nurse in the hospital there and we received the wounded almost at once, among them being French, English and Scotch troops. The day before the Germans came we had no idea of their approach. In fact, as they entered the woods playing the English national anthem, we thought it was the English. We discovered the truth, however, when we saw the Belgian civilians at the head of the army as a shield. The Germans at once invaded the hospital. It just happened that previously we could move all the patients except one to a room at the further end of the hospital. The mother superior informed the officers that that room contained only tuberculous patients and fortunately they were afraid to examine them. They left a guard of forty Bavarians, who were famished—again fortunately for us—so that while they ate and drank most of our soldiers escaped dressed as peasants, gardeners and butchers. They walked along quietly always accompanied by one or two nurses, as though engaged in conversation. Then the old list was destroyed and a new one made. After the soldiers had escaped safely, the Germans returned and accused the sister, myself and several others of having helped them to get away. Five days were spent in prison (with fifty or sixty more companions), but they had to release us for want of proof. The only means of subsistence was a large pail of water with a dipper that was used by every one to drink from and some stale bread. If we wanted a potato we could buy one for several marks. Before being released, however, we were asked to go to the German hospitals and nurse the wounded. We went back, nevertheless, to our homes and to the hos-

pital. The next time we were jailed was for three days. After we had been questioned for five hours on the third day, we were again allowed to go for want of proper evidence. We were told as a parting word that if we reported the name of any spy to the German headquarters we in return would be treated kindly.

"Five weeks after we were arrested for the third time and again let off. About that same time my poor father was shot by the Germans at Liege for aiding the Belgians and died from his wounds.

"Some days later I heard of a Dutch egg merchant who, after having sold his wares to the Germans stationed in Brussels, was returning to Holland. He agreed to take me with him for so many marks. We reached Antwerp, where I was questioned. I told the German officials that I had urgent business in Holland, and upon



JEANNE DE LUNE,  
Soprano.

replied that it was "ancient history." However, the writer learned that the baritone was a member of Covent Garden in 1903, where he remained for five seasons, until Beecham began his season. Then Captain Shallard joined his company. In fact, the singer has been associated with practically every British Opera Company since 1900—in itself quite a record.

"My parents did not approve of my entering the singing profession, so I studied for the British navy," said Captain Shallard. "You see, previously I had studied singing with my mother as early as four years of age, and I had a large repertory of songs at the age of five or six—large for so young a person. I served also as a soprano choir boy and learned, as time went on, most of the soprano roles in opera. At sixteen I was singing baritone, and then it was that my parents stepped in and interfered. In spite of these interferences, the love of opera became too strong and I enrolled in the chorus of a comic opera company in London, where I rose rapidly, and finally went over to Shakespeare, light comedy and heavy drama. Soon after I was engaged to open at Daly's Theater, New York, playing the lead in 'Madame Sans Gêne.' Lawsuits between George Edwards and Henry Irving cancelled the 'Sans Gêne' plans, and I entered Ransby's Grand Opera Company, after which followed contracts with the Moody-Manners, the Turner Opera, Carl Rosa, Castellano Italian Opera, Covent Garden (five seasons), Mayence, Berlin and Paris opera companies.

"In 1914 I visited the United States to organize musical plans, but the war called me back to Europe. I covered most of the war map and served with the American Y. M. C. A. Finally the American Red Cross claimed me and I became an expert on stores and supplies of gigantic proportions. I finished as director of regiments at Berne, Switzerland.

"I have returned after eighteen months of Red Cross work to take up my musical life once more in the hope that I may find a humble place amidst those who remained here. I intend to tour the States and Canada during the coming season with my own company."

In chatting with Captain Shallard about his Covent Garden engagement, the writer learned that in 1903 he was billed with Francis MacLennan, and later Florence Easton joined the company. Others with whom he appeared at various times include Ella Russell, Clementine De Vere, Edith Walker, Robert Maitland and Alfred Kaufman.

Captain Shallard was a prominent leader in the movement to nationalize opera, and he also, after his Covent Garden engagement, ran some very successful concerts in South Africa. Most of his enterprises were in the British Isles.

According to the singer he has never had a master, but taught himself. He has a school of his own which he calls the "School of Sympathy." This, he says, consists of the collection and teaching of sympathetic singers—those who have sympathy with humanity. Captain Shallard went further to say that those who have that spark of sympathy in them can be taught to reach audiences and only those who have that spark can live. "The man who touches the heart lives forever. That's why McCormack



DILLON SHALLARD,  
Baritone, captain American Red Cross.

the payment of 500 marks as security for my return I was permitted to go on. In Holland I found safety. At The Hague I saw the director of the opera, to whom I had written from Brussels, and sang there once. Then Mr. Rozen suggested that if I could procure my costumes, which had been lost but which I thought might be among some lost property that was reported being held in London, I could sing many other roles. Going to London, I found none of my things and so decided to remain there. It was then that I met Captain Shallard for the second time. He went to an agent's office for a soprano and I went looking for work, and we accepted each other, so to speak. Subsequently I appeared with



Photo by Arnold Genthe, N. Y.

## THELMA GIVEN

Violiniste

A NOTABLE FIRST SEASON

American debut, Carnegie Hall, New York  
November 3, 1918

resulting during the season 1918-19 in five more New York appearances. Two appearances with the Chicago Symphony Orchestra in Chicago. Recitals in Philadelphia, Baltimore, Columbus, Decatur, Waterbury, Scranton, Detroit, Brooklyn, New Brunswick and several other cities, all meeting with the same undisputed success as her debut.

Her Second American Season, 1919-20  
is now being booked by

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33 WEST 42d STREET NEW YORK CITY



him in concerts throughout England. In 1917 I went back to France and Paris, where I sang in more concerts. After the armistice, I got the first word from my mother in four years. The German barrier was like steel and it was only through Captain Shallard and the Red Cross that I got word of her safety and good health.

"Here I am now in New York. I think America is lovely and I hope to stay here. If things go well, I shall bring my mother over and my happiness will be quite complete."

J. V.

### Julia Claussen Writes from Stockholm

In a letter received recently from Julia Claussen from Stockholm, the well known contralto wrote as follows about her concert and operatic experiences while sojourning in her native country—Sweden:

I am so happy to be home and sing for my countrymen, who have received me with an enthusiasm which I never thought existed in a northern country. Whether their temperament has changed, or I have forgotten that even they can raise their spirits to such an extent, I do not know, but my receptions everywhere have been wonderful.

Now for a résumé of my doings. I arrived in Stockholm after a marvelous trip, about April 8. The way the people and all my friends welcomed me made me feel happy and grateful to be home once more. Even the papers gave me a wonderful welcome. All I did during my two days' stay in Stockholm was to receive interviews and to dodge camera men and even moving picture men. All the questions I was asked were about America, of course, and surely you know my answer in that case. After a few days' stay in Stockholm, I went to Gothenburg, where I had one concert with the orchestra and one recital. Then I continued my tour through fifteen different cities. Everywhere—sold-out houses and the most wonderful welcomes.

My reason for starting a cross country tour before beginning in Stockholm was because the music season in the smaller cities ends long before it does in the capital city. I was planning to give only one recital in Stockholm, as I thought it would not pay to give any more—as the hall is very big and also because the country has already been overpowered with all the foreign artists who have fled to Sweden on account of the war. Very rarely have any of these artists been able to have a good house. However, my first concert was sold out two weeks ahead. I then gave two more concerts, both of which showed the same results. I know I could have given even then a few more, but my opera performances did not enable me to do so. My first appearance was in "Die Walkure" to a sold out house. King Gustave attended and remained during the whole of the performance—in spite of a big dinner of the royal family at the Palace in honor of the marriage of the Prince of Denmark and the Princess of Sweden. My second performance was "Aida." Then I appeared in "La Favorita" and "Lohengrin." So I finished the opera season. To me it was a great joy to sing again on the old stage with my old colleagues, and I found that they were just as happy to work with me.

Within a few days I am leaving for the country. I am spending part of the summer up in the mountains and the remainder at the seashore.

My summer, however, will be somewhat broken up, as I am making a short tour of the different resorts on the western coast



JULIA CLAUSSEN,  
Contralto.

of Sweden. Then about the middle of August I am continuing the last tour through the country. The first days of September I will have several concerts in Stockholm and the latter part will be taken up at the opera. The first few weeks in October I am to sing in Copenhagen, Christiania and even Helsingfors, and then back to America.

Yours sincerely,  
(Signed) JULIA CLAUSSEN.

### Yost and Tallarico Give Sonata Recital

Gaylord Yost, violinist, and Pasquale Tallarico, pianist, joined forces in a sonata recital held in the college hall of the College of Music and Fine Arts, at Indianapolis, Ind., on June 18. The program included the sonata No. 10 (Mozart), sonata in G minor (Debussy) and sonata in A major (Franck).

Both of these young artists gave fine interpretations of these compositions. Their readings were perfectly balanced in ensemble and they are temperamentally equipped for joint appearances, as their masterly playing of these sonatas proved. It was an enjoyable event and one not soon to be forgotten.

### Augusta Cottlow's New York Recitals

Augusta Cottlow, the eminent American pianist, announces two evening recitals in Aeolian Hall for the season 1919-20, one on January 8, the other on March 12. Miss Cottlow is busy preparing two of her unique interesting programs for these occasions.

## COACHING IN OPERATIC AND CONCERT REPERTORY

By Arturo Papalardo

Vocal coaching in operatic and concert repertory constitutes in itself special instruction or training to a singer who is preparing to go before the public so that she may exhibit, on the platform, the highest degree of artistry.

It is clear, therefore, in order that this special training may be given, that the assistance of a specialist is required. Before making a definite statement as to what I understand a vocal coach in operatic and concert repertory to be, I must say that it is necessary to differentiate between the knowledge and requirements of concert work and that of the operatic stage. The



Photo by Apeda, N. Y.

ARTURO PAPALARDO.

two fields stand quite apart and they furnish an artist with entirely different experiences, yet both fields can be covered by a singer, under the training of a musician who has the technical requirements and necessary experience, and can, therefore, specialize in the two branches.

I want to speak now of the requirements of an operatic coach. One of the mainsprings of successful operatic coaching is, without doubt, the ability on the part of the coach to train an artist in his role at the piano, under the same rules as when he will have to sing it with the orchestra under the conductor's baton. My personal experience as an operatic conductor and coach has been that at the first rehearsal most of the principals, while professing to know their parts, find they do not know them at all. I mean that they, of course, know the whole thing by heart as far as words and music go, but only when apart from the orchestra, and they are totally "at sea" when called upon to sing their roles with the orchestra. Those artists, instead of having gone to a specialist to coach their parts, they had gone no doubt to a very fine pianist or very likely to a vocal teacher. The essential points and the vital training necessary to enable an artist to be a part of the whole ensemble were entirely lacking, the result being that in the end I had to do the real coaching myself and prepare every single part so that each would co-ordinate with the whole.

Competent training is what operatic aspirants and artists in general need in order to stand prepared to go on and appear in an operatic role on twenty-four hours' notice, or, as often happens, in even less time. Operatic coaching comprises the knowledge of ensemble work, promptness of attack, art of dialogue, the keeping of an even concerted movement (although elastic), correct phrasing, artistic effects, traditional rules, correct cuts and harmonious interpretations of the character to be rendered. These are but a few of the requirements expected of an operatic artist, and only under the training of an operatic coach can they be obtained; but, most important of all, operatic coaching must be done under the constant vision of a baton, which, although flexible, will inexorably mark its time and will not wait for unnecessary dragging or any other faults of the improperly prepared singer. The artists must be trained

beforehand to sing the role with legitimate effects without sacrificing the rhythmical structure of the accompaniment, namely, the orchestra. Consequently, I come to the conclusion that an operatic coach must have conducting experience in order to prepare the artist efficiently so that he need have no fear of surprises in the end.

The requirements of a vocal coach in concert repertory are, however, if not less, infinitely diverse. He must, above all things, possess the gift of a great imagination in order to visualize clearly the picture that the words of a song convey. And the picture must be vivid, so that the colors can be varied. The intellectual faculties of a coach must suggest to a singer the proper expression to be given to a song. True, the secret of the successful rendition of any song lies in the power of the singer to establish an atmosphere and hold the audience. But how, may I ask, unless such an ideal result is attempted while coaching can it be hoped for later? It is here that the coach must insist, after the song has been memorized, that the singer make her trial at its rendition. The coach must assume the "role" of audience and then he can fairly take account of the capacity of the singer and realize her immediate needs.

Self expression through the medium of a song must be sought through the power of the mental picture, so that the words of a song convey the meaning. The coach must find himself able to agree or disagree with the interpretation the singer is giving, and be on the alert to correct overdone emotional effects so frequently the fault of the unresourceful singer.

Finally, let the coach emphasize this to his singers: "The fountain of your expression is inextinguishable and the effects to be derived from the text of a song are unlimited, provided you are inspired with the ardent desire of appealing to the soul of your audience."

### Tribute Paid to Arthur P. Schmidt

Arthur P. Schmidt, music publisher, of Boston, received on June 10 the following telegram from George A. Grant-Schaefer: "I have been instructed by the president of the Phi Mu Alpha Sinfonia Fraternity of America to notify you of your unanimous election to national honorary membership in the fraternity. This is done in recognition of your encouragement to the American composer and to the cause of American music generally."

### Mana-Zucca Compositions Being Featured

A pupil from the studio of Mrs. J. Harrison-Irvine, Ruth Bingaman, is featuring piano compositions by Mana-Zucca on her programs. At a recent recital in New York she played that composer's "Fugato Humoresque," "Frolic" and "Wistaria."

## JUST OUT NEW SONGS by REGINALD SWEET

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## "Singing as Soothing as a Sunday Sermon"

—Says Florence Nelson

Cast Her Own Career  
to the Winds to Help  
Win World War

Singer Who Recently Returned from  
Overseas Believes Her Entertainment  
Work Has Made of Her a Better Woman  
—Toured France and Germany Singing  
to Soldiers Accompanied by a Banjo

Came Back with Both  
Better Voice and  
Stronger Character

Florence Nelson, another young singer who cast her own career to the winds so as to do her part in winning the world war, says that those who went over seas because of the spiritual welfare, all came back better men and women. The experiences "over there," she claims further, took people out of themselves—that is, if they were fortunate enough to get the proper message. She came back for one, better not alone in character but in voice as well. Fortified with Laura E. Morrill's reliable method of production, Miss Nelson went well prepared for the strain of singing to an average of 4,000 men a week and she never found it necessary to "lay off." Going over on the boat she tried herself out and gave several concerts for the soldiers on board with the result that she learned that her voice not alone carried but also her words.

### EXPERIENCE WITH WOUNDED.

Most of Miss Nelson's more valuable work was done in the hospitals in France and later in Germany, where she toured sixty-five towns, covering the entire Third Army of Occupation.

"When I first went to Paris," said the singer, "they didn't know I was coming and consequently I had no conveyance awaiting me but had to go about in an open truck until I found quarters in a hotel. It was blacker than night, I remember, and when I landed at the hotel at 2 a. m. I had a fever of 103 degrees and ulcers due to vaccination. There I was a stranger absolutely alone, not even with a pianist. As a matter of fact, the greater part of my work abroad was done alone, depending only upon my own banjo accompaniments. Never once did I encounter any disrespect. The American boys, on the other hand, were wonderful and I loved each and every one. I am not exaggerating when I say I believe if the case demanded and I could, I would have laid down by life for them. It seemed to be my lot to be thrown in with the 'buddies' and I felt it my duty to look after them like a mother.

"Well, three days after my arrival in Paris," she continued, "I began my singing in the hospitals. Three days I spent at Neuilly, a point of evacuation from the front. I used to go among the men, some of them very seriously wounded, with my banjo and sing, or rather croon old Southern songs. I was often asked by the doctors as well as the patients to sing while the wounds were dressed. It was, as you can guess, very hard for me to do so, seeing as I did our wonderful boys in such pain. Next I moved on to Auleigh, staying there four days and returning the fifth day to Paris, where I worked in the Officers' Hospital and soldiers' and sailors' clubs, as well as giving a concert at the Hotel Pavillon.

"Through the entire month of August I covered the aviation grounds near Paris. After that I moved on to Chaumont, General Pershing's headquarters, where I gave concerts in the Y. M. C. A. huts and in the hospitals for three days. After Neufchateau, the next point to which I went was in the real war zone. I think, perhaps, that I was the only American woman within fifty kilometers of that area. At any rate that was the time that one could not disappoint the boys in regard to their concerts. They would walk miles to hear one and many times I walked miles, when transportation was not available, to sing to them. My hair used to be gray with the dust—which was ankle deep along the roads—and I was really a 'symphony in gray' when I arrived, but the big overgrown children that they were would rush up and give you such a welcome you'd never want to forget. Just because I was an American woman they loved to touch my dress or clasp my hand.

### LODGINGS.

"In some of the places the lodgings were almost unbearable, but strangely one did not stop to think of that. One place I do remember was a hotel where I was given a little room which contained a bed, one chair and a rat that had not been fed for so long that it squeaked hungrily in different keys. Furthermore, I could amuse myself, if I desired, by looking through a hole in the floor where down below a number of officers stood around the bar."

When Miss Nelson went to Beaumont she found

a hotel where there was a lovely rose garden. As soon as she spied this delightful spot she arranged to have the piano moved there so that she sang to the boys going and coming, in fact; if there were any American soldiers who did not hear her it was not her fault. In this little old town, about forty kilometers from the front, there was not a single Frenchman in the place but only five old French women and Miss Nelson. The women used to hobble down to the public washing trough. Not having any soap, they used stones to clean their clothes. When the American boys were near, according to Miss Nelson, they persuaded the women to let them do the washing as they hated to see the women work. Many of the men were of the Rainbow Division and the night Miss Nelson's concert was scheduled to take place they rushed to the Y. M. C. A. hut like so many brown ants, a full hour before. When the singer sang to such a throng she says that she felt a tremendous message and that her work was somewhat mixed up with religion, for singing to them was at times as soothing as a Sunday morning sermon would be. After the various concerts the boys got added pleasure and emotional relief through community singing, led by Miss Nelson. They loved sentiment; therefore "Just a Baby's Prayer at Twilight" scored high with them. Yet humorous parodies on familiar songs were also enjoyed and Miss Nelson told the writer that many used to amuse themselves writing them.

### LIKE CHILDREN.

"I used to work with the boys as I would with a kindergarten," continued the singer, "but I don't believe I could have done so unless I had had that divine message. They fairly moulded me with their enthusiasm and spirit. My work in the places near the war zone was to me something holy. No matter how tired I was I never could have disappointed them because disappointments were taken so intensely. Especially at Neufchateau, where they were constantly marching into battle, one needed all the strength possible to stand the sight of those brave fellows going off to the unknown. There at the hospital music was resorted to as a sort of hypnotism for the ill and at more than one crucial moment it was known to have saved a life.

"Perhaps the most difficult time I had was when I was selected to arrange the entertainments for a large leave area. One night when it looked as though there wasn't going to be any concert because an accompanist didn't show up, we really had a 'rip roaring' time in the Casino, where the concert was held. There was a running board like that at the Follies here in New York and I sat out in the middle of it and sang one song after another to the accompaniments of the trusty little old banjo of mine. Another night we played 'Going to Jerusalem,' the prizes being a box of Piedmont cigarettes. Every night after we had finished having our good times I told them quite frankly that I felt responsible for their moral welfare and off they used to trot like so many children. They thought I was playing with them and enjoyed it—but I was really serious."

When Miss Nelson arrived in Paris again it was the day of the armistice, but owing to the bells, whistles and shrieks from the people near the station she and her party thought it all a warning of another raid. As soon as the real truth was discovered Miss Nelson wept for joy all over a French general's new uniform. He, however, didn't

mind in the least and remarked that it was quite wonderful to be there with an American girl whose country had come to his country's rescue. Some little time later Miss Nelson went over to Germany, where she spent three months. There the transportation was worse than ever and as she was booked two weeks in advance, all sorts of conveyances had to be relied upon. If an audience was to be disappointed, there would be a regular rough house, so consequently Miss Nelson once or twice pluckily forgot sore throats and did her best to cheer them. Rarely, if ever, did she fail. Moreover, their respect and enthusiasm has amply repaid her.

J. V.

## Reginald Sweet Completing Symphony

Reginald Sweet, the young American composer, whose songs and orchestral compositions are gaining recognition from leading artists and conductors, will continue to work on his new symphony during the summer at Mt. Kisco, in the Berkshire Hills.

In a recent interview, Mr. Sweet says that he feels that this work will express the quality of Americanism which he believes has manifested itself very little in American



Photo by Geisler & Andrews, N. Y.  
REGINALD L. SWEET,  
Composer.

music—namely, energy and breadth. He speaks as follows:

"Probably the most outstanding characteristic of American manhood is energy—vital, dynamic energy—yet I find it seldom appears in music outside of the northern countries of Europe. The idea of the unlimited scope of this great land is another national characteristic which I hope will appear in our music of the future."

Mr. Sweet's symphony is planned to be in three movements: the first, allegro energico; the second, slow movement; the third, the usual scherzo in last movement spirit.

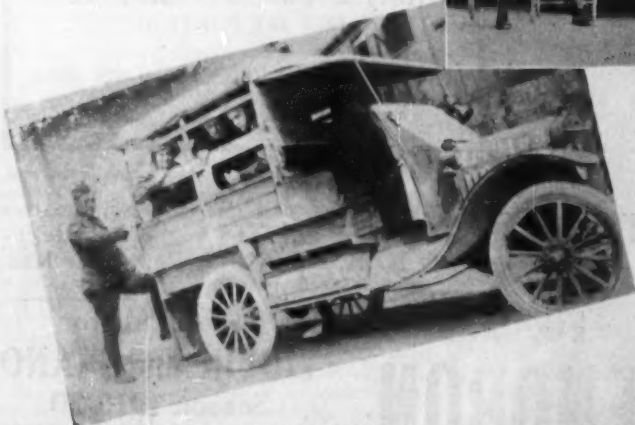
Although Mr. Sweet is working on some new songs for baritone voice, as well as several unfinished piano pieces, he hopes to complete his symphony before the end of the year. It will be remembered that Mr. Strinsky, the well known conductor of the Philharmonic Society, selected three of Mr. Sweet's compositions, which he played at one of the midwinter symphony concerts in Carnegie Hall.

## A Lady of Note

She was musical, quite, so she made her a gown  
Of organdie, cleverly planned,  
With accordion plaits running all up and down,  
And fluted to beat the band.  
She looked truly swell, and would frequently harp  
Of being high toned and all that;  
And of course to B natural, had to B sharp  
Enough to abide in A flat.

WALTER PULITZER.

## SNAPSHOTS OF FLORENCE NELSON ABROAD



(Left) On the way to Base Hospital No. 34 at Nant. (Top) Singing for the boys at the Y.M.C.A., at Nant. (Right) In the town of St. Jean des Monts, where the peasants still wear the native costumes; the boys in the picture belong to the Aerial Gunnery School near Nant.



## DR. FERY LULEK TO SETTLE IN NEW YORK

Prominent Vocal Teacher and Singer Assured of an Immense Class

The good news is at hand that the list of New York's famous vocal pedagogues is to be augmented by the permanent presence here of Dr. Fery Lulek, late of the Cincinnati Conservatory of Music, where he taught with such brilliant results for seven years that every effort was made to induce him to remain there. However, as Dr. Lulek also is a concert singer of high attainments, he felt that further connection with the constant duties of so large an institution as that in Cincinnati and longer residence away from metropolitan atmosphere and music life were not conducive to the advancement of his own larger career. Therefore, Dr. Lulek made up his mind to dwell henceforth in New York and to act more or less as a free lance, with his eye chiefly on his activity as a soloist. However, when it became known that he contemplated such a move, so many were the lesson applications from his old students and from numerous new ones that he found himself compelled to plan for extensive pedagogical work and to change his original purpose of taking only a few pupils and spending most of his time in concert traveling. When Dr. Lulek opens his new studios here next fall he will have a class so large that the musical circles of this city are sure to marvel.

Dr. Lulek's standing in the profession is well known to MUSICAL COURIER readers, but perhaps a few words about him biographically may not be amiss at this time.

Dr. Fery Lulek's father, a distinguished lawyer, chose (notwithstanding his son's very pronounced musical gifts, which early presaged a brilliant musical career) what he considered to be a more practical profession for his son, namely, the law. Therefore, after having finished his academic studies, Fery Lulek became a student of law. He was graduated and took his degree in 1899. For the next four years he devoted himself to the practice of his chosen profession, in the character of judge as well as lawyer. In the meantime, however, he had been pursuing his musical studies under the guidance of Professor Kraemer, and later under Professor Gaensbacher and Professor Röss. In 1904 Dr. Lulek went to Paris to take up his studies with Sbriglia—the well known Italian teacher of De Reszke, Plançon, etc.—and since that time he has devoted himself entirely to music, having appeared with flattering success both as a concert and oratorio singer in all the leading cities of France, England, Belgium, Denmark, Austria and Germany. Dr. Lulek sang before the President of France, and in recognition of his services to the Université Populaire was in the same year decorated by the government and made an Officier de l'Académie Française. Dr. Lulek came to America to fill a series of concert engagements in the summer of 1912, and was repeatedly heard in Newport, as also in Bar Harbor and Toronto, meeting with immediate emphatic success. In connection with his pedagogical activities he continued his concert work, which in his first American tour (1913) included prominent solo and orchestral engagements and appearances at the Toronto Festival and in the New York Metropolitan Opera concert series.

In January, 1912, Bertha Baur, directress of the Cincinnati Conservatory of Music, met Dr. Lulek in New York and succeeded in engaging him as head of her vocal department. In the meantime his concert engagements have continued with such organizations as the St. Louis and Cincinnati Symphony orchestras with unvarying acclaim.

His remarkable success in developing voices is endorsed by many leading musicians, composers, directors and singers, including such authorities as Victor Herbert, Dr. Stillman Kelly, Henry Hadley, P. A. Tirindelli, Nahàn Franko, John Cort, etc. Over fifty Lulek pupils have been placed as teachers in leading musical institutions throughout the country; others have operatic contracts, while still others are soloists in churches and upon the concert stage.

The Lulek voice is a sympathetic, smooth and exquisitely cultivated baritone of big power, and he uses his organ with the most tactful and finished art. New York audiences will have a chance to welcome this proved teacher and accomplished concert artist, and to judge him anew when he reappears here at Aeolian Hall in his two recitals next October and March.

### Gladys Axman at Stadium July 12

Gladys Axman, recently engaged by the Metropolitan Opera Company for principal roles, will be vocal soloist at the Stadium concert, Saturday, July 12. She was the only vocal soloist at a tea given at the Adolph Lewisohn residence, Fifth avenue, New York, Thursday, June 26, when her singing was hugely enjoyed by a company numbering many distinguished society and professional people.

### W. P. Bigelow Conducts "The Creation"

With Prof. William P. Bigelow conducting, the high school chorus—assisted by Amherst College chorus and by an orchestra of students from Amherst, Smith and Bos-



DR. FERY LULEK,  
Vocal teacher and singer.

ton—Haydn's "Creation" was given in the College Hall of Amherst College (Amherst, Mass.) Wednesday evening, June 4. On Baccalaureate Sunday at the college Professor Bigelow was an efficient conductor for a concert given by the Amherst College chorus and orchestra, assisted by singers from the Orpheus Club of Springfield and players from the Boston Symphony Orchestra, with Emma Gilbert, of New York, as the soloist.

### George Shane Is Dead

Baltimore, Md., June 2.—With the recent death of George Shane, Baltimore loses one of its most noted tenor soloists, and the splendid services that he rendered in many churches of the city will be greatly missed. Mr. Shane died June 16 at the Johns Hopkins Hospital, after three weeks' suffering from uremic poisoning. For four years the well known tenor was connected with St. Michael's and All Angels' Protestant Episcopal Church, resigning shortly before his death on account of ill health. During the past few months Mr. Shane sang at the Abbott Memorial Presbyterian Church. Among the other churches in which he held the position of soloist were Eutaw Place Baptist and Mount Vernon Place Methodist Episcopal.

Mr. Shane used his talents to advantage during the war for the benefit of the wounded soldiers at Fort McHenry, when he organized "Our Boy Minstrels" among the business and professional men of the eastern suburbs. The organization gave three performances at the Grand Theater at Highlandtown, and the entire proceeds were turned over for the wounded boys.

A man of the talents and ability of Mr. Shane will long be missed by the lovers of good singing. His voice was a strong tenor and had rare quality. The world of music suffers a distinct loss in his death.

R. N. N.

### Harry M. Gilbert on Concert Tour

Combining vacation and concert work, Harry M. Gilbert, composer-pianist, leaves New York on July 6 to be away until September 8. Mr. Gilbert will give recitals, including some of his own compositions, in Dayton, Ohio; Paducah, Ky., his old home town; Pine Bluff, Ark., and other cities in the South. Upon his return from his tour Mr. Gilbert will play at the Lockport, N. Y., Music Festival during the first week in September. He will feature his concert waltz, "Gabrielle," and the songs, "Spring Rapture," "O Were My Love Yon Lilac Fair," etc.



**JEANNE DE LUNE**  
SOPRANO

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FORMERLY OF THE ROYAL OPERA, COVENT GARDEN,  
PARIS OPERA



After fulfilling their war duties, have returned from Europe and will tour the United States and Canada during season 1919-1920

TEMPORARY ADDRESS

CARE MUSICAL COURIER, NEW YORK

## F. H. HAYWOOD GIVES BOSTON DEMONSTRATION

Illustrates His Voice Culture Course for School Music Supervisors and Teachers

"The better the day, the better the deed" is evidently Mr. Haywood's slogan, for he went to Boston, Mass., on Sunday, June 15, and spent a busy afternoon at the studio of Wilhelmina Baldwin before some of the eastern Massachusetts school supervisors and voice teachers. With a class of fifteen girls recruited from the West Newton Street High School, ranging in age from thirteen to sixteen years, Mr. Haywood in his convincing manner gave the first three lessons from his instruction manual, "Universal Song." With girl students such as these, who have never had a lesson in voice culture, and who are always strange to the subject as well as to the instructor, Mr. Haywood is getting results at these demonstrations that prove that the subject of voice culture is not alone for the individual but is equally adaptable for the use of classes.

Reports of the demonstrations that Mr. Haywood has given at Hartford, Conn., before the Eastern Supervisors' Conference; at Bridgeport, for the city normal school and high school, and finally at Boston, have shown that the success of the lessons set down in this small but comprehensive volume depends entirely upon the inherent value of the exercises as constructive forces. At each demonstration it has been a startling and notable fact that in the short period of forty-five minutes the quality and timbre of the voices of the young students chosen for the lesson have been distinctly improved.

Miss Baldwin, who was directly responsible for Mr. Haywood's visit to Boston, received many expressions of gratitude for the opportunity offered the visitors to hear this very original and interesting work. The enthusiasm of the students was sufficiently keen to warrant some attention and it was decided that the first twenty lessons should be given them by Miss Baldwin in the fall. She is one of the first teachers who will act in the capacity of representative for the Haywood Institute of Universal Song, an institution that will be incorporated for the purpose of promoting and teaching the subject of voice culture in classes in the public schools, parochial and normal schools, music schools and colleges.

The Massachusetts teachers present were unanimous in their opinion that Mr. Haywood has done a great thing for the profession at large in offering such a concise and definite solution of the difficulties that have stood always in the path of making voice culture an academic subject, and thereby giving to the youth of the country the opportunity of correct education in this subject similar to what they receive in almost every other known subject.

### Gates Closes Heavy Season

Lucy Gates has just finished what might be called a very heavy season, having filled over eighty concert engagements, the last one being at Phoenix, Ariz. Miss Gates' concerts covered the territory between Vancouver, B. C., to San Diego on the Coast, from San Francisco to New York, and from Hamilton, Ont., to Texas in the Middle West. Out of all these engagements, the singer was un-



© Underwood & Underwood  
LUCY GATES,  
Soprano.

able to fill two, the New York Symphony concerts having to be cancelled on account of a bad cold.

Miss Gates says that she found the American public more eager to hear the American artists and prouder of them than ever before. She thinks America's part in the recent war has proved to the world—and more probably

**ARTHUR J. HUBBARD** VOCAL INSTRUCTOR  
Assistants: Vincent V. Hubbard  
Caroline Hooker  
SYMPHONY CHAMBERS, BOSTON

**EVELYN JEANE** SOPRANO

Concert—Oratorio—Recital Management: A. H. HANDLEY  
100 Boylston St., Boston

to herself—what she is capable of doing when given a chance. It has made the people rather respect America and Americans.

## COLUMBIA UNIVERSITY CONCERTS

TENTH CONCERT, JUNE 23.

The fourth week of outdoor concerts, under the auspices of Columbia University, given by that excellent organization, the New York Military Band, Edwin Franko Goldman, conductor, opened auspiciously on Monday evening, June 23, with an attendance at least as large as any so far this season.

Mr. Goldman has established an enviable reputation for himself and his band for the finished performances offered, and has gained a large following of interested and enthusiastic music lovers. Judging by the ever increasing number of auditors, these concerts bid fair to require more space in order to accommodate those anxious to attend.

The program was made up of "Marche Militaire Française" (Saint-Saëns), overture, "Sakuntala" (Goldmark), "Ave Maria" (Bach-Gounod), excerpts from "The Mastersingers of Nuremberg" (Wagner), three dances from "Henry VIII" (Edward German), cornet solo, "Columbia" fantasia (Rollinson), played by Ernest S. Williams; excerpts from "Rigoletto" (Verdi) and "The Evolution of Dixie" (Lake).

Much enthusiastic applause was tendered Mr. Goldman for his excellent interpretation and rendition of these numbers, which in every case showed thorough musicianship. The "Sakuntala" overture and Wagner's "Mastersingers" received such finished readings as to surprise the most critical. The effects produced were appealing, and convinced many sceptics that works of this kind can be produced as well by a military band as

### THIRD PART IN THIS ISSUE

Alberto Jonás'

## "LESSONS ON PIANO MASTERPIECES"

NUMBER 4:

Wolfgang Amadeus Mozart

In the current issue, Alberto Jonás, the eminent pedagogue, continues the unique series of "Lessons on Piano Masterpieces," which attracted so much attention when they began in the MUSICAL COURIER. The lessons on Bach, Beethoven and Chopin are now succeeded by one on Mozart. The first part appeared June 19; the second, June 26, and the others will appear as follows:

July 3	Part III	His Married Life and Death
July 10	" IV	The A Major Sonata

No pianist or student of the piano can afford to miss this series, and especially Professor Jonás' illuminative and instructive analysis of the most popular of the Mozart sonatas.

by an orchestra, providing musicians of standing, guided by a capable conductor, are entrusted with their delivery. The band was obliged to give three added numbers.

Ernest S. Williams, cornet soloist, received much well deserved applause for his brilliant playing of "Columbia" fantasia, and for encores played "The Last Rose of Summer" and Mana-Zucca's popular "If Flowers Could Speak."

### ELEVENTH CONCERT, JUNE 25.

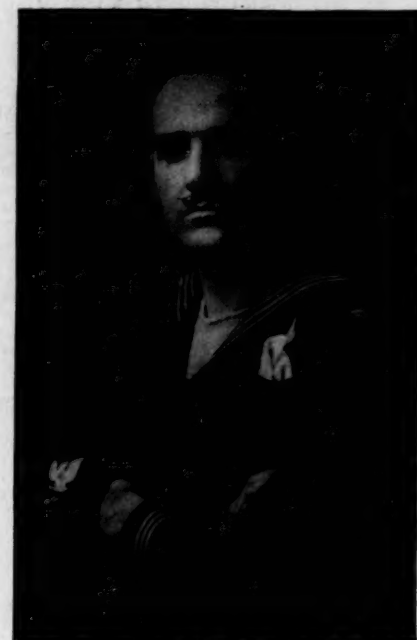
The eleventh concert given at Columbia University, by the New York Military Band, under Edwin Franko Goldman's able direction, began with martial music. Following the "Star Spangled Banner" came a spirited rendition of Chopin's polonaise "Militaire" and the overture, "Maximilian Robespierre," by Litolff. The striking tonal effects in the latter number were brilliantly displayed, the clarinets producing the parts taken by the strings in the orchestra with remarkable results. Tchaikowsky's melodious "Chanson Triste" and "Song Without Words," and a "Tosca" fantasia, Puccini, all thoroughly enjoyable numbers, completed the first part of the program.

The second part opened with community singing, led by Mr. Goldman, "Old Folks at Home," and "America" being sung effectively by the thousands present. Vincent C. Buono was heard again in a cornet solo—"Cujus Animam" from Rossini's "Stabat Mater," given in his usual skilled manner, an encore being demanded. "Au Revoir," one of Waldteufel's famous waltzes, and Victor Herbert's "Pan-America," with its "Indian," "Down South," and "South American" characteristics, proved very pleasing selections.

The finished execution of Mr. Goldman's body of players never fails to inspire expressions of commendation on all sides, and no higher tribute of appreciation could be paid to him and to the New York Military Band, than the throng of interested listeners who attend each concert.

### TWELFTH CONCERT, JUNE 27.

When an orchestra, a band, or a soloist can attract a capacity audience on such an evening as last Friday, when it was truly pouring bucketfuls, there is little doubt that the music offered is worth the drenching. So strong is the drawing power of Conductor Goldman and his band that at their twelfth concert at Columbia University on June 27 the large gymnasium was crowded with many prominent musicians as well as laymen, despite the extremely inclement weather. A special Tchaikowsky program was arranged, the entire first part being devoted to that com-



EDGAR SCHOFIELD,

Bass-baritone, who was released from the navy in December of last year. Since that time he has been active in singing in oratorio, recital, with orchestra, and as soloist at various functions. Concerts for next season include a re-engagement at the Worcester Festival and an appearance in "The Messiah" with the Handel and Haydn Society of Boston on December 21. Mr. Schofield has been re-engaged as soloist at St. Bartholomew's Church, New York.

poser's works and included the "March Slav," the "1812" overture and two excerpts from the "Pathetic" symphony. "Bourrée," Bach; "Life Let Us Cherish," Strauss; excerpts from "Il Trovatore," Verdi, and "Old Folks at Home" and in "Foreign Lands" concluded a program which was most unusual for a band. This last number was particularly well received, for Charles J. Roberts has taken the familiar American melody and infused into it the characteristics of France, Scotland, Spain, Ireland, Italy and Hungary. As usual, Mr. Goldman presented several encores which were heartily approved of by the audience. An important announcement was made at this concert to the effect that the gymnasium of the university would be used for the registration of summer students on July 2, 4, 7 and 9, and that in the event of rain on any of these dates the concert would have to be postponed.

### Dubinsky or Supper?

How certain army boys were given their choice of hearing cellist Dubinsky and others, or having their "chow," is related in the following, from a recent issue of the New York Globe:

"How many people would give up their supper rather than miss a concert? Would you?"

"Here is a true story of Camp Upton: The convalescents at the base hospital get their Globe concert every other Sunday. One Sunday recently there was a delay in reaching the hospital 'Y,' due to the fact that the earlier concerts were lengthened by prolonged encores. The musicians did not know that the hospital boys get their mess at 3.50 to 4.30. They were supposed to arrive at 3.15 and close at 4.15. Instead, they arrived at 4 and ended at 5.15.

"Two hundred boys eager for the music didn't budge, although they knew they must lose their food. And do you suppose that these music-hungry lads were regulars of the concert world in civilian life? No, just ordinary folk who have acquired a taste for music in the army. When a sick boy prefers a high class concert of cello, tenor, coloratura and baritone to a good meal, something has happened to him. The artists, Vladimir Dubinsky, Albert G. Janpolski, Hazel Moore and Victor Golibart (Maude T. Doolittle, accompanist), couldn't believe that the enthusiastic audience they had played to had made such a sacrifice.

"Afterward a chap came to Mr. Dubinsky and said: 'Oh, how wonderful that cello music was! And that's true, that it makes you think of some one you love. While you were playing I was thinking of some one I love. That's true, that's true.'"

### Betty McKenna Heard at Columbia

Betty McKenna, the young Kentucky soprano, who has lately entered the management of Annie Friedberg, sang with the New York Military Band, at Columbia University, a recent Wednesday with much success. She gave some of Louis Koemmenich's songs under his leadership, and had to repeat one song. A well known Western orchestra conductor, who heard Miss McKenna sing, engaged her for one of his concerts next season. Miss McKenna will leave New York for her vacation early in July, after an appearance at the Ocean Grove Auditorium, and another with the Leman Symphony Orchestra at Atlantic City.

### Letz Quartet to Play in Bridgeport

The Wednesday Afternoon Musical Club, of Bridgeport, Conn., will open its next season October 22, when the Letz Quartet will give the program and make its first appearance in that city.



## JAMES H. ROGERS HAS NEW SONG

"Invocation," Another Gem from This Eminent American Composer



JAMES H. ROGERS.

James H. Rogers, the eminent American composer, has contributed another song to the world of music which has been enthusiastically received by the large following of this talented writer. "Invocation" is the title of his latest composition, and the poem is from the pen of Fred G. Bowles, the English poet. In this, music lovers will find a little gem, one which is perhaps the prettiest and most tenderly appealing song Mr. Rogers has ever written. There is in its theme a melody that will linger forever, and it opens for the artist a wide avenue of interpretation.

Many artists of renown have already added this song to their repertory, and it will appear upon the programs of several distinguished concert singers next season. "Invocation" is also an excellent teaching piece, since there is in its theme much opportunity for expression. There is no question but what this song will take its place among the other song masterpieces of the world, and the future will find it spoken of as "Rogers' Invocation." "Invocation" is published by the Sam Fox Publishing Company, Cleveland, Ohio.

## Maud Powell a Botanist

Maud Powell has gone off to her summer home at Whitefield N. H., where she has a bungalow consisting of a large music room with all the comforts of home scattered about in the rest of the house. Incidentally, Miss Powell is taking her manager along to spend the summer with her—nothing surprising considering the fact that the gentleman in question, H. Godfrey Turner, has been her husband for a goodly number of years past. As to whether he is manager at Whitefield as well as at 1400 Broadway is one of the secrets of the Powell-Turner family, which shall not be investigated here.

Maud Powell not only culls the flowers of violin literature with her bow, but also the flowers of the fields with her fingers. She is an amateur botanist of most



MAUD POWELL AND H. GODFREY TURNER,  
Botanizing in Gramercy Park.

respectable attainments and owns herbariums and all that sort of thing, besides being able to tell a pistil from a stamen at the first glance. Joking aside, Miss Powell is very much of an expert in flowers, and one of her peculiarities in that respect is her ability to discover four leaf clovers. "God bless me," said Mr. Turner, chatting about her botanistic abilities the other day, "I couldn't find a four leaf clover in six years with a microscope, but Miss Powell sees them by the score as she walks along, without looking for them. It is uncanny."

One of the principal diversions at the Powell summer home is automobiling, Miss Powell being the owner of a car, the brand of which shall not be advertised except to say that it is the only air cooled kind made in America. H. Godfrey Turner, who was an engineer before he saw the light and became a musical manager, swears by it, incidentally. When it is not grazing in the fields or romping about the New Hampshire roads, the car lives in a garage on the estate, a garage blasted out of a typically tough New Hampshire side hill. For this garage a very neat little suite of rooms has been fitted up, and there lives Miss Powell's accompanist through the summer. Mr. Turner, introducing him to the newly prepared quarters, delivered a short speech: "Don't think," said he, "just because you live over the garage, that you are the chauffeur; you're only the accompanist."

## Cecil Arden at Stadium Concert July 12

Cecil Arden, contralto of the Metropolitan Opera Company, has taken a house for the summer at West End,

N. J. During the vacation months Miss Arden will prepare some new roles for the opera. She will appear also next season in a number of concerts. On July 12, Miss Arden will sing at one of the Stadium concerts.

## Prominent Fitchburg (Mass.) Musicians Married

Fitchburg, Mass., June 18, 1919.—Herbert Ingalls Wallace, president of the Fitchburg Choral Society and Fitchburg's most generous and consistent patron of music, was married on Tuesday, June 3, to Alice L. (Tilton) Geldert, of Leominster, a well known musician and for several seasons prominent in the activities of the Fitchburg Choral Society and a member of its board of directors. The ceremony was performed at the summer home of Mr. Wallace at Swallow Hill, Ashburnham, and was witnessed only by the children of the contracting parties, this being the second marriage of both. The officiating clergyman was Rev. Dr. James Chalmers, principal of the Framingham, Mass., Normal School and formerly pastor of the Calvinistic Congregational Church in this city.

The event was one of deep interest to both musical and social circles of Fitchburg and other Massachusetts cities. Mr. Wallace has unquestionably done more than any other individual to advance the cause of music and increase its appreciation in Fitchburg. It was Mr. Wallace who brought the Kneisel Quartet to Fitchburg in an annual series of concerts for twenty-three consecutive seasons and educated Fitchburg to chamber music until, from the mere handful of people who attended the first concerts, seats were at a premium for many years. Mr. Wallace also presented to the Fitchburg Public Library the famous Jenks music collection which, at the time, was the third largest music library and the largest circulating music library in the United States. He guaranteed against financial loss a large majority of the really big musical events in Fitchburg for many seasons, and presented an annual series by the leading chamber music organizations, operatic and oratorio stars, with free admission to the students of the Fitchburg State Normal School and the public school teachers of the city, and has given generous cash prizes annually, aggregating \$300 each year, for essay competition upon music topics by students of the Fitchburg High School and the Fitchburg State Normal School.

To Mr. Wallace, more than anyone else, must be attributed the success of the recent Fitchburg music festivals and the prestige that they now enjoy in the world of music. Mr. Wallace has not only assumed the financial responsibility of recent festivals, but since his retirement from business a few years ago has given much of his time to the active management of the festivals and to other musical activities. The music room at his Prospect street home in this city contains one of the largest residence pipe organs in this section of New England, the pleasures of the instrument being shared generously by Mr. Wallace with his many musical friends of the city.

The bride has also long been active in local musical circles. She has in past seasons been contralto soloist in the churches of Leominster and vicinity and is a member of the Friday Morning Club, a local ladies' singing or-

ganization that has been heard in many of the out of town festival and concert engagements in addition to many in this city.

The friends of Mr. and Mrs. Wallace are almost innumerable, both enjoying an acquaintance that extends far beyond the confines of their home cities. Few, indeed, have been attended in a similar event by the cordial best wishes of so great a number of people. They will make their home at Swallow Hill, Ashburnham, during the present summer, after which they will take up their permanent residence in this city. C. C. M.

## Levitzi to Play Again for Ona B. Talbot

Owing to the phenomenal success which attended his solo appearances at the peace festivals in Indianapolis and Louisville, Mischa Levitzki was offered return engagements at both festivals to be given in the two cities next May. On account of the fact that arrangements had already been concluded for the pianist's tour of Australia, also to begin in May, the offers for Indianapolis and Louisville had to be declined. However, Ona B. Talbot, under whose direction the two festivals are given, in order to satisfy the demands of her clientele for the return of Levitzki, has arranged for two special recitals, that in Louisville to take place in November and one in Indianapolis in February.

Other engagements arranged this week by Levitzki's manager, Daniel Mayer, include a recital in the Amateur Musical Club's course at Peoria, Ill., and a joint appearance with Florence Macbeth under the direction of the recital commission of the First Baptist Church, Syracuse.

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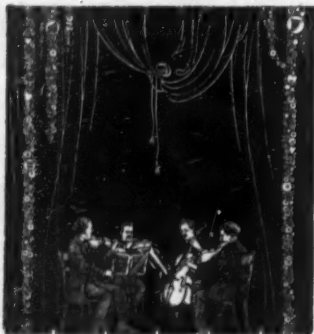
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Jules Daiber is the latest of the managers to enter the field in New York, where he has brought himself into nation wide attention at one blow by undertaking the management of two notable international artists who will return to America next season for the first time in a number of years, Luisa Tetrazzini and Alessandro Bonci. Mr. Daiber is known to everybody in the musical field through his former association with the Chicago Opera Association, where he was assistant to director Campanini for nine years. It was the connections which he formed during that time that enabled him to keep in touch with these artists and to secure them as his leading attractions when they were ready for a return to the United States.

TETRAZZINI AND BONCI COMING.

Tetrazzini has been sitting quietly back during the war in Italy, not caring to venture across the water as long as there was any danger from submarines or any other unfriendly inclined agencies, but she came out recently in Paris and the critics proclaimed her the same queen of song as ever. Bonci's return is looked forward to eagerly



JULES DAIBER.

by his admirers, of which there are many thousands, for he has few equals in vocal art.

#### MANY STERLING ARTISTS.

These, however, are only two of the sterling attractions which Mr. Daiber will offer for next season. He is the concert manager of that magnificent dramatic soprano of the Chicago Opera Association, Rosa Raisa, whose glorious voice has brought her into top notch fame in a very few years. Hermann Jadowker, the tenor, who will sing ten performances with the Chicago Opera next season, will also be under his management. He has such other splendid artists on his lists as Clarence Whitehill, in the very front rank of American baritones; Winifred Byrd, the splendid young pianist; Mayo Wadler, an American violinist who plays American music for the American public; Fernando Carpi, tenor, whose abilities as a concert singer were first exploited in this country by Mr. Daiber; Nelli Gardini, song recitalist; Marguerite Fontrese, mezzo-soprano; Giacomo Rimini, the Chicago Opera baritone; and James Goddard, bass.

#### YAMADA RETURNING.

Another artist under Daiber's management who attracted attention last winter was Kosak Yamada, the Japanese conductor and composer, whose unique art aroused much discussion. Mr. Yamada is spending the summer in Japan but will be back next fall for an even more active season than was his this year. Michio Itow, the Japanese dancer, who appeared a number of times in connection with Mr. Yamada's lecture-recitals on Japanese music, is also under Mr. Daiber's management.

#### THE DAIBER IDEAS.

Mr. Daiber, although practically new to the concert business, has some very pronounced ideas and views in regard to it. For instance, although concert managing is generally classed as a branch of the show business, in that well known methods which are applied to prosaic industry are often times inapplicable to it, or considered inapplicable by the managers themselves—Mr. Daiber believes thoroughly that the concert managing business can and should be conducted on straight commercial lines, with the same observance of business conditions between the manager, artist and concert giver as are applied in the sale and purchase of any commodity. As an earnest example of this, Mr. Daiber states that he has steadfastly refused and will continue to refuse any advance fees for management of an



LUIGI CHIAFFARELLI.

For thirty-five years instructor of music in Sao Paulo, Brazil, with whom Guiomar Novas and other well known pianists have acquired their musical education.

artist, being perfectly contented with what he is able to realize on a straight commission business.

On the artistic side of the business, he differs from perhaps the great majority of managers, in being a believer in originality on the part of his artists—originality in programs and in the method of their presentation. That his ideas are sound and well grounded ones, seems to be proven from the success which he has attained his first season as a manager, a success which will undoubtedly be exceeded during the coming winter.

#### Dates Announced for N. Y. C. M. S. Concerts

The New York Chamber Music Society, Carolyn Beebe, director and pianist, will offer three interesting and novel programs at its series of concerts to be held in Aeolian Hall on Monday evening, November 3; Monday evening, January 5, 1920, and Tuesday evening, March 2.

#### Charlotte Moloney at the Playhouse

Charlotte F. Moloney has been engaged as violinist at The Playhouse in this city. She has appeared frequently in concerts and recitals in Rutland. Associated with her in the orchestra are Otis A. Edson, cello; Lucille Carswell, piano, and Patrick Ward, drums.

#### Hinds, Hayden & Eldredge's New Song

An interesting new song published by Hinds, Hayden & Eldredge is "The Mountain Girl's Lament," by Victor Young. It is an arrangement of an old Tennessee mountain melody, but more characteristically American than some of the splendid arrangements which have already found favor. Mr. Young has succeeded in keeping the accompaniment in the same unusual mood that characterizes the words and melody of this unique song.

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### Patton's First Season a Triumph

Probably no singer has ever obtained more important engagements during the first season than has Fred Patton, or more thoroughly justified the recommendations and promises made on his behalf. To a splendid rich bass-baritone voice of unusual range and volume has been added thorough musical equipment in tone production, musicianship and reliability. Few voices there are that can successfully fill both bass and baritone roles, for Mr. Patton in works like "Creation" sings the high F sharp and the low D. His voice has the depth, ruggedness and flexibility for "The Messiah" and the necessary brilliancy for "Elijah."

The first season's record of Mr. Patton includes appearances with the New York Symphony Orchestra, Toronto Mendelssohn Choir, Boston Choral Union, Columbia University Choral Society, Minneapolis Philharmonic and Symphony Orchestra, Halifax Philharmonic Society, and at the Newark festival, Keene festival, Smith College, etc., singing such works as "The Messiah," "Elijah," "Creation," "Beatitudes," "Samson and Delilah," "Stabat Mater" and "Judas Maccabeus." Mr. Patton also has appeared in recital



FRED PATTON,  
Bass-baritone.

and concert at Hartford (Treble Clef Club); St. John, N. B.; Brooklyn Academy of Music; Olean, N. Y. (Olean Musical Association), and so on. This indicates the scope of his activities and the remarkable repertory his voice and style covers.

One of the first important events of the season was Mr. Patton's engagement as soloist of the Fifth Avenue Presbyterian Church, New York. He recently was re-engaged for another year at a substantial increase in salary.

A splendid 1919-20 season is assured for Mr. Patton.

### "Kentucky Dream" an Unusual Success

From all quarters comes the report that the artistic waltz, "Kentucky Dream," by S. R. Henry and D. Onivas, is developing into a gigantic success which in all probability will soon find a place among the best hits of the same type. In spite of the adverse season, the sales for this piece are phenomenal. Many of the orchestras and bands are showing a decided preference for "Kentucky Dream" whenever a waltz is required; in fact, they are compelled to play it several times during an evening owing to the numerous requests. The steady growth of this number clearly demonstrates the fact that a composition of real musical merit need not be exploited in the trip hammer fashion so much in vogue with most publishers today, but, with intelligent, conservative publicity, will win out and in consequence is apt to enjoy a much longer life. "Kentucky Dream" is published by Joseph W. Stern & Co., 102 West Thirty-eighth street, New York City.

### Helene Allmendinger's Pupils Heard

Helene Allmendinger, the prominent Twin Falls (Idaho) teacher, recently presented her pupils in two recitals. On May 19, the following appeared at the Buhl (Idaho) high school auditorium: Laura McCoy, Dorothy Davis, Edith Nason, Margaret Rudy, Mrs. B. R. Tillery, Mrs. O. P. Duvall and Mrs. W. H. Dwight. Zenas Smith, cellist, and Nellie Teasdale, accompanist, assisted on the enjoyable program. May 22, at the First Presbyterian Church of Twin Falls, the second recital was given by these participants: James Wood, Vera Cook, Vernon Jarman, Mrs. W. L. McFarland, Mrs. W. H. Dwight, Mrs. O. P. Duvall, Mrs. F. S. Bell, Mrs. B. R. Tillery. The final number of the program, including songs by Spross, Kroeger, Kramer, Leoni, Dvorak, Vanderpool, Tate, Clay Smith, and others. Kremser's "Night Greeting" was ren-

dered by Mrs. Duvall and a ladies' trio. The singing of each and every pupil showed good sound training and considerable interpretative values.

### Arthur Penn Composes Many Charming Songs

Julia Heinrich scored a big hit with Arthur A. Penn's "The Magic of Your Eyes" at the Rivoli Theater, New York, recently. Accompanied by the orchestra, she rendered this charming and well liked song delightfully, bringing sympathetic feeling into its appealing lines. "The Magic of Your Eyes" is evidently growing instead of waning in popularity, because within the last two weeks it has been used three times as the wedding solo at widely scattered ceremonies. The organ arrangement is especially beautiful.

John J. Hoffman, of New York, recently won favor with this captivating song, and Alice Moncrieff, contralto, is constantly singing both this one and Mr. Penn's later success, "Smilin' Through." Ida Soda, of Denver, Colo., a prominent teacher of that city, recently added the latter to her teaching repertory, and it was used at a student recital on Sunday evening, June 8. Clara Edmunds Hemingway writes from Gary, Ind., that she finds the song "very appealing and singable."

Two singers who have added "Smilin' Through" to their repertory for next season are Knight MacGregor, a Scotch baritone, and Ernest Davis, who is enjoying much favor as a concert artist. Harold Land and H. Denton Bastow, both programmed "Smilin' Through" within the last few weeks. Adelaide Fischer writes: "May I add my voice to the many who are singing the praises of Arthur Penn's 'Sunrise and You'? another of this composer's interesting songs. It is, indeed, most melodious and is set to a very attractive poem. Personally I think it the best of Mr. Penn's many lovely songs."

### Laurenti's Second Return Engagement

Mario Laurenti, baritone of the Metropolitan Opera Company, has been engaged to sing at one of Mrs. McAllister's concerts at Beverly, Mass., on July 18. These events are very popular on the north shore of Massachusetts, and that Mr. Laurenti is a great favorite with the summer colony is attested by the fact that this is his second return engagement.

### Carylna Pupil at Atlantic City

Lily Meagher, an artist-pupil of Kathryn Carylna, with whom she has studied during the past six months, has been engaged to sing at Atlantic City on July 4 and 6. Miss Meagher possesses a charming soprano voice of unusually sympathetic timbre.

### EL PASO OPERA SEASON EXTENDED

Italian Grand Opera Company Artists Present Fine Repertory

El Paso, Tex., June 17, 1919.—The Italian Grand Opera Company has taken El Paso by storm. It has given the music lovers the opportunity of hearing opera again. The bill for Tuesday, June 10, was "Rigoletto," always a favorite in this city. Tina Paggi, as Gilda, was in good voice and demonstrated again her histrionic ability. Her singing of "Caro Nome" was admirable, and she was repeatedly called before the curtain. Eduardo Lejarazu, as Rigoletto, was excellent. This baritone was discovered with the Ada Navarete Company, which gave several performances of opera in El Paso about two years ago. He was afterward connected with the Boston Grand Opera Company. The part of the Duke was taken by Luis De Ibarguen, who has an excellent tenor voice.

The opera on June 11 was the ever popular "Faust," which was sung to a packed house. Alfredo Graziani was in the part of Faust. His voice is true to pitch, capable of expressing many varying emotions and equal to tremendous climaxes. He was well supported by Beatriz Pizzorni as Marguerite. Mephistopheles was taken by Francisco Cruz, who has a voice of wide range.

On June 12 the opera was "Sonnambula," which was beautifully rendered.

"Manon" was performed on June 13, and was both musically and dramatically one of the most attractive that the Italian Grand Opera Company has given. "Tosca" was given Saturday evening, June 14. Beatriz Pizzorni was Tosca; Luis De Ibarguen, Mario, while Scarpio was excellently done by Arturo Mondragon, who again demonstrated his ability as a baritone singer. On Sunday night, June 15, "Traviata" was presented, with Tina Paggi as Violetta and Alfredo Graziani as Alfredo. Tina Paggi was given a grand ovation by the packed house. She has endeared herself to the people of El Paso. Much praise is also due the orchestra, under the direction of Ignacio Del Castillo.

The season has been extended another week. On Tuesday evening, June 17, there will be a grand benefit concert tendered the leading artists. The season has been a financial success. Credit must be given to Arturo Mondragon, manager and owner of the company. T. E. S.

### Jean Vincent Cooper to Be Married

The engagement is announced of Jean Vincent Cooper, the contralto, to Lawrence W. Carpenter, of Minneapolis. Mr. Carpenter's father is president of the Symphony Society of that city.

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**Dr. Woolsey Achieves Big Results—Peabody Conservatory Holds Commencement—Helene Broemer to Teach Cello—One Thousand United Girl Singers Heard—One Hundred and Fifteenth Infantry Band Wins Prize—Melamet Opera Class Performs**

Baltimore, Md., June 20, 1919.—Dr. Charles G. Woolsey, a man of wonderful musical ability and personality, feeling the need for singing among the men in the service, gave up his private work and started out as a song leader in one of the camps. His success was so marked that it was felt he was too big a man to be restricted to one camp. Then came the opportunity to become community organizer for singing under the auspices of the War Camp Community Service in Baltimore. Thus he not only was able to have sings with the soldiers, but also with various community organizations and at a wide variety of meetings.

Few people have been able to make so deep an impression on a community in such a short time. Arriving in Baltimore last September, he spent a month at local camps before devoting much attention to the city. Since November the field for community singing in Baltimore has grown so much under his leadership that there is hardly a local organization which has not called on him for his services. In addition to all kinds of societies, the large department stores have sings in the morning before opening for business; moreover, the work extended to sixteen of Baltimore's large factories, which have weekly sings, and several colleges and public schools are introducing community singing under the direction of Dr. Woolsey. This magnetic leader also keeps in touch with the boys in various camps and aids much in cheering the wounded soldiers at Fort McHenry. He is unable to do all the directing himself, so has started a song leaders' class and sends out other leaders, thus spreading the idea of War Camp Community Service. The extent to which his services are used is shown by the fact that on an average he conducts thirty sings a week, with approximately 8,000 in the various choruses. The latest feather in Dr. Woolsey's cap was a request to conduct the singing at the Conference of Social Work, which met at Atlantic City from June 1 to 8.

**PEABODY CONSERVATORY HOLDS COMMENCEMENT.**

Three graduates received diplomas and twenty-one students were given teachers' certificates on May 30, when the fifth exhibition concert was given by advanced students of the Peabody Conservatory of Music, Harold Randolph, director. Diplomas and certificates were presented on behalf of the conservatory by Gen. Lawrason Riggs, president of the board of trustees.

Those who won diplomas were M. Katherine Flonecker, Florence Harwood Hart and Sara M. Neff. Teachers' certificates were awarded as follows: Piano, Ruth Bardo, Corinne Blalock, Elizabeth Bortz, Elise Cassidy, Isabel Dawson, Marion St. C. Dobson, Mildred I. French, Colin C. McPhee, Augusta G. Nicolassen, Catherine M. Rauth, Alma E. Sauls, Marion B. Savage, Helen Smith, Mary Lee Somerville, Ruth Vana Spicer and Mary G. Steele; vocal, Helen E. Bergey and Christine M. Church; cello, Margaret Day; harmony, Louis Rosenberg; organ, Blanche Jeanneret Hartlage.

**HELENE BROEMER TO TEACH CELLO AT PEABODY.**

The cello department at the summer school of the Peabody Conservatory of Music will be in charge of Helene Broemer, the talented young Baltimore cellist, who has just been appointed director for the course, which will open Monday, July 7, and continue for six weeks.

Miss Broemer is a pupil of Bart Wirtz, who has left for a concert tour of the South. She is a holder of the teachers' certificate in cello, and was awarded the scholarship in that branch, which she held for three years. Miss Broemer has often been heard in recitals in Baltimore, and has also played in many of the neighboring States.

**ONE THOUSAND UNITED GIRL SINGERS HEARD.**

The sturdy old oaks and the greenwards near the Mansion House in Druid Hill Park furnished a stage setting for a genuine songfest and demonstration of athletics by more than 1,000 young women representing the Girl Scouts and the Industrial Workers, comprising the United Girl Singers, on June 6. The affair, which was novel in the history of the city, was arranged as a result of the deep interest in community singing which has been aroused in Baltimore since the coming of Dr. Charles G. Woolsey, song leader of the War Camp Community Service. Dr. Woolsey conducted the entire program. He was particularly pleased with the splendid account which the young women gave of themselves and their ability to sing.

**JOHNS HOPKINS ORCHESTRA GIVES THIRD CONCERT.**

The Johns Hopkins Orchestra, under the direction of Charles H. Bochau, gave a concert on Sunday afternoon, June 15, for the patients and staff of the Johns Hopkins Hospital. The orchestra played two movements of the Haydn symphony in D major, the andante cantabile from Tchaikowsky's string quartet, and the overture to Verdi's opera, "Nebuchadnezzar." Solo numbers were played by Bart Wirtz, cellist, and Frederick H. Gottlieb, flutist. Trios for flute, cello and violin were given by Mr. Gottlieb, Mr. Wirtz and Mr. Bochau. This is the third concert the newly organized orchestra has given this season.

**HORATIO CONNELL AT PEABODY CONSERVATORY.**

Another prominent American musical artist, Horatio Connell, has been added to the faculty of the Peabody Conservatory, according to an announcement just made by Director Harold Randolph. Some time ago it was learned that a change was pending in the department of singing and Mr. Connell's name was mentioned as one of the prospects. He is a well known concert and oratorio baritone and fills many prominent engagements every season. Several years ago he was instructor at the Peabody Summer School, and during that period established a large following. Since then he has made weekly visits from his home in Philadelphia to teach private students. Mr. Connell is a pupil of Julius Stockhausen, and before commencing his career in this country spent nine years abroad in study and public appearances. He sang with some of

the most famous of the English and continental orchestras, including the London Symphony, under Sir Henry Wood's direction, and the Halle Orchestra of Manchester, under Hans Richter's direction. Mr. Connell will continue his musical activities in Philadelphia, as his duties at the Peabody Conservatory will occupy his time for only two days of each week.

**FOURTH CONSERVATORY EXHIBITION CONCERT.**

The Peabody Conservatory of Music gave its fourth exhibition concert of the season May 29. A series of these concerts is given every May by the advanced students of the different branches. The program was as follows: First movement of first sonata (F. Mendelssohn), for organ, Etelka Melamet; aria from the "Pearl Fishers" (G. Bizet), for soprano, Hazel K. Rodenberger; allegro appassionata (Saint-Saëns), for piano, Elmer Burgess; aria from the "Queen of Sheba" (Gounod), for soprano, Rebecca Hickock; allegro and andante from concerto in A minor (Klughardt), for cello, Margaret Day; serenade (Gounod); "Over the Steppe" (Gretchaninoff), for soprano, Elizabeth Knell; "Piece Heroique" (Frank), for organ, Blanche F. Hartlage; "Ah, Moon of My Delight" (Lehmann), for tenor, Arthur Richmond; "Reflections in the Water" (Debussy); impromptu in F minor (Fauré), for piano, Colin McPhee; trio for soprano, alto and baritone (Thatcher), Christine Church, Alice Sieppel and R. Hood Yates; concerto in D minor (Mozart), for violin, Nathan Brusiloff; "Tes Yeux" (Reni Rabey); "Angels' Serenade" (G. Braga), for soprano, Ilda Turner, violin obligato by Vivienne Cordero; Hungarian fantasia (F. Liszt), for piano, with second piano accompaniment, Pearl Applegate.

**ORCHESTRA PLAYS AT PUBLIC SCHOOL.**

A musicale given by the orchestra of the Music School Settlement, under the direction of Lily Bartholomay, principal of Public School No. 27, was held in the basement of the school last month. Among the people present who are interested in the welfare of the school and its work were the following members of Baltimore society: Mrs. Elliott Schenck, president of the school; William Lucas, Frederick H. Gottlieb and Lydia De Ford.

**115TH INFANTRY BAND WINS PRIZE.**

The prize offered by the Baltimore American and the Baltimore Star for the band in the recent soldiers' homecoming parade making the best showing as it passed the American Building was awarded to the 115th Infantry Band, led by Lieut. Leonard A. Plant. Honorable mention was made of the Second Regiment Infantry Band. Decision was based upon the band's execution, tone finish and style of rendition, marching, size and composition of bands. There were six bands in the parade—110th Field Artillery, 115th Infantry, the Seventeenth Infantry, Second Regiment Infantry, Farson's and Steinwald's. All did excellent work and generally acquitted themselves with a high degree of credit. The award was made to the 115th Infantry Band because of its composition, the fineness and

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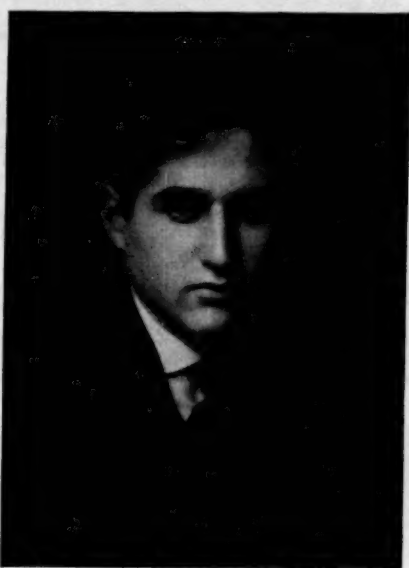
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**MARVIN MAAZEL,**

Who announces his annual New York recital for early in November in Aeolian Hall. The pianist has been engaged as soloist with the leading symphony orchestras of the country for the season 1919-20. Mr. Maazel is summering at Portland, Me., but during the month of August he will coach with his teacher, Leopold Godowsky, in Kansas City.

richness of its tone and the excellence of the management, in addition to other considerations.

**HAYDN SYMPHONY TO REHEARSE AT CITY COLLEGE.**

Replying to the request of last year of the Haydn Symphony Orchestra, F. H. Plumacher, director, for restoration of the privilege of holding its rehearsals in the auditorium of the City College, the Board of School Commissioners, through its secretary, has notified the orchestra that the board approved on May 14 the report of the committee on architecture that, "as this organization has changed its name to the Haydn Symphony Orchestra, so as to properly differentiate it from the Baltimore Municipal Symphony Orchestra, the committee recommends that the Haydn Symphony Orchestra be permitted to hold its rehearsals in the assembly hall of the Baltimore City College on Tuesday and Friday evenings, under the same terms and conditions of the original grant."

**MELAMET OPERA CLASS PERFORMS.**

With an unusual number of good voices and a large and splendidly trained chorus, the opera performances given by the Melamet opera class at Albaugh's on May 27 was one of the interesting musical events of the year. Having so many good voices at his disposal, Mr. Malamet produced one act from three well known operas—"Il Trovatore," "Carmen" and "Martha." The first was given in Italian and the two latter in English.

**PEABODY PIANO CLASS IN CONCERT.**

The piano class of 1919 of the Peabody Conservatory preparatory department gave a recital on May 30, in conjunction with the Junior Orchestra, under the direction of Franz Bornschein, and choir classes directed by Eleanor Chase and Agnes Zimmisch. The members of the piano class are Elaine Haslup, Mary Hendrickson, Amelia Kopolowitz, Carrie E. Mund, Minna G. Schloss and Nellie V. Tibbets, pupils of Elizabeth Coulson, Henrietta Holt-Haus and Otto Ortmann. An interesting program of compositions by Mendelssohn, Chopin, Rubinstein, Gounod, Grieg, MacDowell, Scott and Burgmeier was presented.

R. N. H.

**Other Artists Endorse "Think, Love, of Me"**

Frank H. Grey's "Think, Love, of Me" is meeting with the unanimous approval of the leading artists of the concert stage. In a recent issue of the MUSICAL COURIER the names of some of those who had endorsed the song appeared, but since then numerous others have sent Mr. Grey expressions of their appreciation.

Merle Alcock, the well known contralto, says that she will enjoy singing "Think, Love, of Me" and intends to use it on every program when that style of song is needed.

Martha Atwood not only approves of "Think, Love, of Me" but has taken a fancy to "For You and Me," which she says "is unusual in the simplicity and beauty of the sentiment. The poem is a sweet reflection of life," she adds, "and he has caught its spirit. In the setting, as in the mood, it is an art song," and she will be happy in programming it.

Florence Macbeth, of the Chicago Opera Association, is also charmed with the song and intends using it this coming season. She writes: "Would it be asking too much of you for an orchestration of the song? It is well suited to orchestra and one never knows where the opportunity may present itself to use this lovely song in an orchestral program, and I should appreciate having so fine a bit for an encore."

Arthur Middleton sends this line: "It was, indeed, a pleasure to run through your songs with you this morning. They are all singable and will add materially to any singer's program. I want particularly to make a record for the Edison of your splendid 'Think, Love, of Me.'"

Vera Curtis: "I am so delighted with your song, 'Think, Love of Me,' that I am anxious to use it during

my engagement at Willow Grove with the Philadelphia Orchestra. I would like to have an orchestration for at least sixty men sent to me at once. I will use this song on every possible occasion and am sure of its big appeal and success. It is my intention to use it at the Metropolitan Opera Sunday night concerts."

Mario Laurenti, another artist of the Metropolitan: "I was very glad to have demonstrated your song 'Think, Love, of Me' because I hope to be able to make a record of the same for Edison. It is a fine number for concert also and I will use it as often as possible."

Dan Beddoe, the celebrated tenor: "I shall use 'Think, Love, of Me' on my first program. It has a true heart appeal and is a song which audiences will thoroughly enjoy."

Walter Greene: "Thank you for this fine song, 'Think, Love, of Me.' It will give me great pleasure to use it on my future programs, as I am sure it will be a big success."

Earle Tuckerman: "Thank you for your splendid song, 'Think, Love, of Me.' It should find a place on the program of a number of artists. Good luck to such a composer!"

Additional artists who heartily endorse Mr. Grey's work include Sue Harvard, Emma Roberts, Paul Morrenzo, Mabel Beddoe and Marie Rappold.

**Sembrich Endorses Mabel Wagnalls'****"Music Imagery"**

Mabel Wagnalls, daughter of Adam W. Wagnalls, of Funk and Wagnalls, who is the creator of "Music Imagery," is indeed a very versatile woman. Besides being a musician of considerable talent, she is a very clever author, one story being recently used as a screen vehicle for Nazimova. Mrs. Wagnalls' definition of "Music Imagery" is "a picturization of music." Those who have had this interesting idea of Mrs. Wagnalls' demonstration for them have been instantly charmed. Among these is no other than Marcella Sembrich, the world famed artist, who wrote as follows to Mrs. Wagnalls: "I listened to your interpretation of 'Music Imagery' with great pleasure and was particularly struck with the originality of your ideas and flow of imagination which harmonizes so spontaneously with the music."

**Breckeisen's Pupils in Two Recitals**

Mary E. Breckeisen, an exponent of the Dunning System in Toledo, Ohio, has gone to Muskogee, Okla., where she will remain for some weeks. Recently she gave an interesting talk to the music teachers of that city and will shortly give a similar one in Joplin, Mo. Before leaving Toledo, Miss Breckeisen presented her pupils in two enjoyable concerts, one on June 7 and the other two days later. The composition work as demonstrated at both

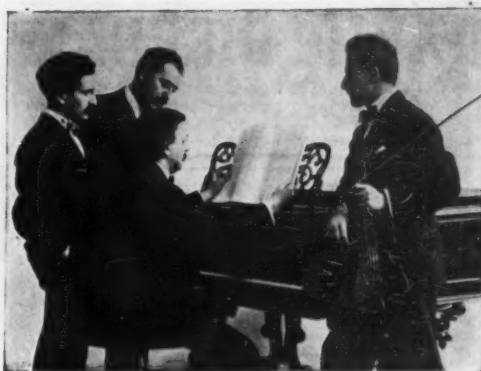


Photo by Apeda, New York.

**FLONZALEY QUARTET.**

(Left to right) Uga Ara, viola; Iwan Archambeau, cello; Adolfo Betti, first violin, and Alfred Pochon, second violin. In spite of the fact that many glowing tributes have been paid their art in all civilized lands, nothing fills these artists' hearts with such ennobling happiness as the knowledge that they have faithfully re-echoed the lofty messages of the Flonzaley Quartet.

affairs was splendid, a little eight year old child attracting considerable notice through his transposition into any key of Crawford's arpeggio waltz. Helen Harsh, another older pupil, also showed fine musical intelligence when she transposed into any flat minor Scharwenka's barcarolle. At the June 9 concert a number of Miss Breckeisen's boy pupils appeared, and their playing served to illustrate the fact that they are quite as interested in their work as the girls.

Last season Miss Breckeisen gave a third year pupil a ticket for Tina Lerner's Toledo recital, and she was amazed when the child came for her next lesson to have her illustrate very adequately just how Miss Lerner had played a certain Chopin nocturne, which she had been working on herself.

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### Dudley Buck Artist at U. of K.

Lila S. Wellington, for three years a teacher of singing at the Chase Conservatory of Music, Columbus, Ga., also includes among her numerous musical activities the post as director of the choir of the First Baptist Church, soloist at the Jewish Synagogue, and conductor of the Columbus Choral Society. During the past year she presented Maunder's cantata, "Bethlehem," Gounod's "Gallia" and Dubois' "Seven Last Words of Christ." The last mentioned cantata was given with orchestra at the Baptist Church to an audience which not only filled the edifice but overflowed onto the lawn and front steps, with several hundred turned away. The church authorities gave Miss Wellington a letter and a substantial check as a token of their appreciation and esteem. During the three years that she has been associated with the Chase Conservatory the vocal department has more than doubled. This past season three students were graduated from the department and thirty-two took part in recitals. Miss Wellington will spend part of her summer vacation studying and working up her recital programs for the coming season with her teacher, Dudley Buck, the eminent vocal teacher of New York, and the remainder of the time she will sojourn with her sister in Rindge, N. H. Miss Wellington has just accepted a splendid position with the University of Kansas.

### Russell Carter Joins Ann Arbor (Mich.) University School of Music

The University School of Music at Ann Arbor, Mich., which for many years has been a leader in the development of music in America, is making extensive plans for the elaboration of its department in public school music, which has been an important feature of the school for a number of years, by the engagement of Russell Carter, of Albany, N. Y., as head of this department, beginning with the academic year next October.

Mr. Carter is a leading authority in this important field of musical endeavor. Under his inspiring leader-



Photo by Morse, Amsterdam, N. Y.

**RUSSELL CARTER,**  
New head of Public School Music Department of  
Ann Arbor (Mich.) University School of Music.

ship students are enabled to pursue studies with the assurance that they are being directed along lines designed to prepare them for filling the most important positions in this chosen field.

Mr. Carter's broad training and large experience has been such as to make him conversant with the needs as well as the remedies necessary for a greater era in the development of music generally. He is an alumnus of the Institute of Musical Art, New York City; has studied extensively in music and pedagogy in New York University, and in the Northampton Institute of Music Pedagogy; has had several years' experience as supervisor of music in public schools and State normal colleges; has served as lecturer on public school music at the University of California, and as teacher in the New York State College for Teachers, and as examiner for several years for the New York State Department of Education. He has also made a fine record in the practical side. For a number of years he has filled important positions as organist, and as chorister in leading churches of Amsterdam, Albany and Brooklyn, and has been the capable leader of the Albany Community Chorus. His influence as an educator has been reflected by his service for several years as president of the music section of the New York State Teachers' Association, and as a colleague of the American Guild of Organists, being a charter member of the Central New York Chapter, etc.

### Symphony Re-engages Klibansky Pupil

Elsa Diemer, artist-pupil of Sergei Klibansky, has been re-engaged by the St. Louis Symphony Orchestra for one of its concerts next season. Miss Diemer will also sing at one of the Stadium concerts. The following pupils from the Klibansky studio gave a very successful concert at Mt. Kisco, June 10: Virginia Rea, Ruth Pearcy, Cora Cook, Sudwarth Frasier, and Felice De Gregorio. George Roberts accompanied. During

Mr. Klibansky's summer session the following artist-pupils will give recitals at the studio in the interest of the large class of summer students from all parts of the country: Elsie Duffield, Cora Cook, Elsa Diemer and Sudwarth Frasier.

### Perfield Pedagogy Develops Music Spiritually and Psychologically

"I was talking to a wounded marine last week, who told me that one day in France the boys had hiked so many hours it seemed as though they could not go a step further, when one of the fellows started to sing and the rest all joined in. Soon after they passed an officer on the road and heard him say: 'Those fellows must have just started out, they are a spry looking crowd.' Music has done this for thousands of boys since the war started," continued Effa Ellis Perfield, in a recent address to parents of music pupils studying with her teachers, who present musical work according to her pedagogical plan.

"The difficult thing about teaching music is to give students training which will be of value to them after they have stopped studying. Every one realizes that the average music student cannot have more than a few years' instruc-



GERTRUDE LINGSCH,

the little twelve year old pupil of Elfrida Brehmer, who wrote "Welcome Home" after a trip to see the tank on the steps of the New York Public Library, is indicated in the above picture by an (X) Miss Brehmer is at the extreme right.

tion. How many after they have had that are able to understand, appreciate and enjoy music? How many can talk about it intelligently? Why is it that so many children who study music give up their lessons before they have reached the third grade? The majority of parents have had experiences similar to those of their children. A few years of study, and they willingly drop the subject and forget everything, because their music lessons were presented by the pedagogy that starts from the outside. This accounts for the lack of appreciative listeners. Parents are unable to assist, encourage, or appreciate what their children are doing. This discourages the child. If there has been any sign of him being interested, he soon loses it and his music becomes the most hum-drum, commonplace, thing in his life.

The pupils developed by the Effa Ellis Perfield pedagogy show a wonderful ease and freedom of expression combined with an alertness and definite reasoning that is appalling to the old school. Even pupils who have studied only one month can sing, spell, play and write chords, take rhythmic dictation, and play compositions of their own. They improvise melodies to given rhythms and harmonize them. All their work shows evidence of the development of individuality, self-expression and independent feeling and thought. The student is taught to feel, reason and think for himself through the entire course. He is given work to do and it interests him because it is presented in a way so that he can create for himself.

The following was composed by Gertrude Lingsch, age twelve:

Welcome them home to the Land of the Free.  
Make them as happy as happy can be.  
Show them your loyalty by doing your part  
In giving the poor and afflicted a start  
You who have money, open your purse;  
You who have mercy, go, help and nurse.  
You with a loving heart, full of good will,  
Welcome all home, for they've captured "Old Bill."

### Arthur Bulgin Leaves for the West

Arthur Ellwood Bulgin, an American baritone, who has been working with Oscar Saenger, has just finished a very successful season in New York. With his wife, Helen Chase-Bulgin, the well known accompanist and vocal coach, he recently started by motor for the far West, where he will fill a number of concert engagements. Mr. Bulgin is the leading baritone of the New York Operatic Association, which gave a number of fine performances this last season, and he also sang two performances with the National Opera Company. He gave a splendid portrayal of Thomas in "The Marriage of Jeanette," at a benefit performance in the Selwyn Theater. He is the baritone soloist at the Church of St. Edward the Martyr, where the "Crucifixion," "Saint Paul" and "The Elijah" were recently given.

### Fanning Goes to Berkeley for "Elijah"

Cecil Fanning crossed a good part of the country to sing with Schumann-Heink in a performance of "Elijah" at Berkeley, Cal., on June 20. The chorus of 300 and orchestra of seventy, conducted by Paul Steindorff, were to assist the artists.

Mr. and Mrs. H. B. Turpin motored to Berkeley from their summer home at Los Angeles for the performance, and Mr. Fanning expected to return with them to remain until June 26, then going home to Columbus.

William J. McCoy, the San Francisco composer, had invited Mr. Turpin and Mr. Fanning, along with Rachmaninoff, to be his guests at the Bohemian Club High Jinks, but business called the singer home.



### Ringo's French Diction Excellent

The close of the 1918-19 season has been replete with engagements for Marguerite Ringo, soprano, a few of those in May including four appearances at Neighborhood Service Club affairs, with Robert Lawrence, of the Y. M. C. A., conducting. Mrs. Ringo has also done her share in singing for the Liberty Loan, and she gave two recitals at the "Lighthouse"—American Association for the Blind in New York City. The soprano created a particularly favorable impression when she appeared as one of the soloists at a musicale given at the residence of Mrs. James Gilbert White, "As You Like It," Greenwich, on Friday afternoon, June 6. Noticeable features of her singing were brilliancy of her high tones, especially in R. Huntington Woodman's "The Joy of Spring." The trills and cadences in "The Russian Nightingale," with violin obligato by Scipione Guidi, were well done, and her diction in the French songs was excellent. Others who participated in the program were Carolyn Beebe, pianist and director of the New York Chamber Music Society, and Walter Kiesewetter, accompanist.

### MR. DOOLEY TALKS

#### ON "THE DIAFRAM"

"Hello, Pat, ye look loike th' morning after a wake. Why so much gloom above th' chin? Another singin' saycret this mornin'?"

"Moike, what's on me moind this mornin' is no singin' saycret—begorra, it's a crime—an' what's more, Oi be after tellin' ye Oi've had some swayt toime with Katie, an' there's murder in me hart. Th' darlin' wouldn't listen to her ould dad whin she got this idea iv takin' singin' lessons into her pretty head. Oi wanted her to get her instruction from an Irishman, which would be th' proper thing for an Irishman's darter, but no, says she: 'Dad, th' Eyetalyans are th' only wans that knows this singin' business.' So there was nothin' for me t' do but put me antipathy in me poipe an' smoke it.

"Yer know, Moike, Oi have been a bit suspicious iv all th' loudness Katie has been handin' out lately, an' Oi tried to tell her that th' Irish voice should be a bit more dillicate like, or as yer might say, kind o' nosey an' whiney. But to get on with me tale, th' has gone, an' now she has

sthrongness in Katie's voice nothin' but waykness.

"Well, some wan iv her Professor, an' she would sure have more gold in her voice than's down in th' mint in no toime. She goes right off to this native chap, an' he tells her th' whole machinery is outer gear. That she's been singin' too much out an' not enough in. He gives her a lot of imaginin's to work on, an' th' poor darlin' gets all tangled up tryin' to do them whin she should only me imaginin' them. Listen to me now, me boy, an' ye will know why Oi am wearin' so much gloom this mornin'.

"Last night Katie went to th' parlor where she does her workin' out—Oi heard no singin' at all, only a groan now an' then, an' it began to get me goat. Oi was just on th' point of goin' in from th' kitchen when she lets out an awful howl. Oi rushes to th' parlor an' finds her all tied in a knot, wan hand holdin' her throat an' th' other her ribs—an' all I could get out iv her was 'Dad, Oi can't do it—it can't be done.' Can't do what? says Oi. 'For Hiven's sake, child, quiet yourself; what's th' trouble?' 'Dad,' says she, 'Oi can't hold me throat down an' me ribs up an' sit on ma diafram all at th' same time.'

"But, Pat, where is this diafram of Katie's, an' why should she be after tryin' to sit on it? If she sings with her voice, what—"

"Wan minit, Moike; Oi don't know all th' ways of this singin' business yet. Oi'm only learnin', but Oi do know where Katie's diafram is, an' Oi'm out to lick th' wan that says she can sit on it, or even imagine she's sittin' on it."

### Final Globe Concert Another Success

The program offered at the final Globe concert on Wednesday evening, June 25, was indeed a fine climax for the season's series. Those appearing were Harriet Foster, contralto; Arthur Lichstein, violinist; Elvira Epifani, soprano; Paul Morenzo, tenor, and Harold Morris, pianist.

Mrs. Foster opened the program with a splendid rendition of the famous "Samson and Delilah" aria, in which the beauty of her voice was agreeably revealed. The audience instantly warmed to her and she was re-

called many times; owing, however, to the length of the program, an encore was not allowed.

Later she was heard in a group of songs by Thurlow-Lieurance, Paderewski and Pearl Curran. These were effectively given with fine diction and clarity of tone. As an encore, Mrs. Foster sang "Bon Jour, Ma Belle," by Behrends—a witty little French number that amused the audience.

Mr. Morris gave great pleasure through his excellent interpretation of a Chopin group, which included the valse in C sharp minor, impromptu F sharp major, etude, C minor; nocturne, F sharp major, and polonaise in A flat major. He displayed his usual fine technique a rich and big tone, and much interest of interpretation. He was heartily applauded and responded to an encore.

Mr. Morenzo possesses a tenor voice of exceptionally pleasant quality, which he used with considerable finish in an aria from "Tosca" and three attractive songs, "Think, Love, of Me" (Frank H. Grey), "Speak to Me" (Mana-Zucca) and "Come to the Garden, Love" (Mary T. Salter).

Mr. Lichstein was heard in "Ciaccona" (Vitali) and a group, "Slavonic Dance" (Dvorák-Kreisler), "Humoresque" (Victor Kolar) and his own "Dance Hebraic." Miss Epifani sang numbers by Pergolesi, Saint-Saëns and Puccini. Both added to the artistic standard of the concert.

### New Songs by Fay Foster Coming

The announcement of an addition to the already splendid group of songs by the highly gifted composer, Fay Foster, invariably attracts more than customary attention. While prolific, Fay Foster can by no means be accused of an overindulgence in writing. Her songs, which have appeared in print during the past several years, show a vast diversity of style and are all of equally high standard.

The most recent manuscripts turned over to her publishers, J. Fischer & Brother, New York, are "Secret Languages," a decidedly quaint and humorous song, and "When Lovers Part." Both these songs were heard recently at Chalif Hall, on the occasion of a Fay Foster "evening of song" and were received so splendidly that immediate publication seemed advisable. They will appear in two keys. Oliver Ditson & Co., of Boston, also plans to place on sale within the near future two new part songs of Fay Foster's, one for women's voices and another for a chorus of mixed voices.

### Roxas Pupils Heard at McAlpin

A very clever musical program was given by artist-pupils of Emilio A. Roxas at the annual luncheon of the National Round Table for Speech Improvement at the Hotel McAlpin on June 7.

Edith Thayer, who has been starring in "Poni Pom," gave a beautiful rendition of "Katinka." S. B. Squire, leading baritone of the Savage Opera Company, was in fine voice and received the applause of the assembled guests after singing the aria from "Don Carlos." Elizabeth Lennox sang two very attractive ballads to her own accompaniment, and Katherine Heyman, of the Boston and London Philharmonic orchestras, skillfully played several Debussy selections.

Maestro Roxas, the eminent composer, lent distinction to the program by his beautiful and artistic accompaniments, besides showing skill in the arrangement of the program.

### Carlo Liten Summering in Belgium

Carlo Liten, the Belgian actor, who was heard in readings of poems by French and Belgian writers, and who appeared with several of the leading orchestras last season, sailed recently for Europe. He will spend the greater part of the summer at his home in Antwerp, but will be busy recruiting the additional players who will be needed for his season in French drama to be given at the Lenox Little Theater, New York, opening in December. While abroad M. Liten will give several open air performances of "Le Cloître," the Verhaeren drama, which will be his principal offering and will inaugurate the New York season.

### Laurel Nemeth Favors Mana-Zucca Songs

Laurel Nemeth, soprano, sang with considerable success at several concerts last week, featuring Mana-Zucca's songs on all her programs. She has been especially successful with "Star of Gold," "A Whispering," "Love's Coming," "Tell Me If This Be True," and "If Flowers Could Speak."

### A Peaceful Feature of the Fourth

Thousands of people of more quiet tastes and with an interest in good music will be glad to learn of a Fourth of July celebration full of patriotic sentiment that will be free from the pomp and pageantry of most of even the safe and sane observances of the holiday. The free concert on the Mall, Central Park, at 4 p. m., answers to this description and will be a great musical treat. It is one of the popular series of concerts contributed by Elkan Naumburg and will be given by the well known Kaltenborn Orchestra.

### Parish Williams Leaves for the West

Parish Williams, baritone, who makes his debut in song recital at Aeolian Hall on October 13, will spend the summer with his family in Portland, Ore. On May 1, Mr. Williams appeared in recital at Rye, N. Y., and on July 6 he has been engaged for a recital at Woodstock. On the following day he will leave for the West.

### Inez Barbour Chosen for Hadley's New Work

Inez Barbour, soprano, was chosen to sing in the first performance of Henry Hadley's "The New Earth," for solos, chorus and orchestra, at Willow Grove on Thursday evening, June 26. Mr. Hadley was scheduled to conduct the first hearing of his new work.

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**Cincinnati Conservatory of Music Activities**  
 Thomas James Kelly's class appeared to artistic advantage in a recital given in Conservatory Hall on the evening of June 10. The recital proved that many superior talents have been attracted to Mr. Kelly's studio, for the vocal display was brilliant and the manner in which the participants presented their various numbers bespoke Mr. Kelly a master teacher. The program was divided into two parts, the first of which was devoted to songs and ballads and the second to oratorio and operatic arias. Those taking part were Thelma Batson, Leila Heckle, Margaret Powell, Minna Dorn, Marion Lindsay, Jane Beats, Martha Doerler and Mrs. Harrison Warren.

Dorothy Brown, soprano, pupil of Dr. Fery Lulek, and Grace Woodruff, pianist, pupil of Marcian Thalberg, co-operated in a charming recital on June 11. Miss Brown is an intelligent young singer whose voice is pleasing and promising. Miss Woodruff is equipped with a crisp, sparkling technique, and she demonstrated sensitive appreciation of tonal values and feeling for nuance in her renditions.

Annetta Otting Gaskins, pupil of Theodor Bohlmann, held the second of her post-graduate recitals at the Cincinnati Conservatory of Music Thursday evening, June 12, the first having been an interesting event of Saturday evening, May 31. The Thursday evening concert was devoted to ensemble numbers comprising the Grieg sonata for piano and violin, op. 8, F major; the Schumann quartet, op. 47, and the Saint-Saëns septet, op. 65, E flat major. It was a program arranged on broad lines and requiring decided musicianship of a high order, to which Mrs. Gaskins measured up in a commendable manner. The Grieg sonata proved a delight, given with a freshness and spontaneity by Mrs. Gaskins and Herbert Silbersack. The Schumann piano quartet was beautifully played by Mrs. Gaskins, Herbert Silbersack, Peter Froehlich and Cleo Peck. A splendid ensemble was maintained throughout and the players exhibited considerable comprehension and detailed familiarity with the characteristic qualities of Schumann. The Saint-Saëns septet was a special feature of interest. Admirable ensemble and tonal balance were sustained and the composition was given a polished reading.

Alma Meier presented her pupils in a well given piano program at the Cincinnati Conservatory of Music, Saturday evening, June 14. Those taking part were Thomas Bogue, Ford Monroe, Aveline Gideon, Ruth Zimmerman, Alma Messerschmitt, Emily Reif, Harry Kirschner, Marie Wagner, Amy Diefenbach and Elizabeth Endebrock.

The Cincinnati Conservatory of Music opened its fifty-second summer session Monday, June 16. Two hundred teachers are assembled from all parts of the country to take advantage of the special summer work offered. All departments of the conservatory are open throughout the summer and the faculty is brilliantly appointed. Mrs. Edgar Stillman Kelley will offer numerous courses of particular interest to teachers, among them round table discussions for teachers, as well as special seminar work for small groups of teachers in which special phases of normal work will be discussed. Dr. Edgar Stillman Kelley will conduct classes in composition and advanced theoretical work, as well as in musical analysis. Among the artist teachers of the piano, violin and vocal departments there

will be Louis Saverne, Marcian Thalberg, William Kraupner, Jean Ten Have, Peter Froehlich, John A. Hoffmann, Albert Berne, and other well known masters. The juvenile and preparatory departments will be busy, as many requests have been received for instruction along these lines. Another important feature of the summer session is the course in public school music, which begins on June 16 and extends to the end of the summer session, August 1. Margaret Pace will be in charge of this work as formerly. On Monday evening, June 16, these pupils of Hugo Sederberg were heard in recital: John Daly, Rheta Suess, Jim White Smith, Clara Silbersack, Marjorie Cole Bowlen, Antoinette Bahr, Emma McCrone, Marjorie Chaplin and Elizabeth Jung.

Irma Schroeder's (pupil of William Kraupner) piano recital took place June 17.

Helen Moore, soprano (pupil of Zelina Bartholomew), had the assistance of Kate Boyce, pianist (pupil of Marcian Thalberg), in her recital on Wednesday evening, June 18.

On Friday evening, June 20, the graduation exercises of the Cincinnati Conservatory of Music occurred. Captain Herget, of the Ninth Street Baptist Church, was the speaker of the evening, and a brilliant musical program was given by the conservatory orchestra under the direction of Pier Adolfo Tirindelli. There were forty-six graduates.

Marie Maloney, pianist; Florence Johnson, contralto, and Helen Myers, violinist, gave a musicale at the Elmhurst School, Connersville, Ind., on June 9. E. T.

#### Samuel Margolis Pupils Active

On May 22, at Cooper Union, New York, four of Samuel Margolis' pupils assisted at an important concert. Frederica Rogers, who has a powerful yet very sympathetic dramatic soprano voice, sang "The Nightingale Has a Lyre of Gold" (Whelpley) and "You and Love" (D'Hardelot) with bell like tones and beautiful shading. Although she has studied with Mr. Margolis for only one year, her progress has been so rapid that it will be but a short time before a successful career will be awaiting her.

Madge North, mezzo-soprano, created a furore with her singing of Russian songs. Her beautiful voice, combined with her phrasing, was a delight to her listeners, who continually shouted bravos after all her numbers. Frederick Harten, baritone, has been studying with Mr. Margolis but a short time, and has already accomplished much. He sang "Danny Deever" (Damsch) and "Invictus" (Huhn). He has a powerful voice with a wide range, and delivered his numbers with authority and abandon. This singer left no doubt in the minds of his auditors that a brilliant future is before him. Mr. Harten is well known in France, where he sang with the Pershing Band.

Gustave Freeman, dramatic tenor, while suffering from a cold which slightly interfered with his performance, sang artistically "Roy d'Ys" (Lalo) and "Torno Sorrento" (De Curtis). Mr. Freeman has been very busy of late, having toured New York State for three weeks in the interest of the Liberty Loan. He also appeared as soloist recently at an important concert in Carnegie Hall, New York, where his voice was heard to full advantage.



#### DUBOIS' "SEVEN LAST WORDS" IN THE AMERICAN TRINITY CHURCH, PARIS.

On May 6 there was a performance of Dubois' oratorio, "The Seven Last Words of Christ," at the American Church of the Holy Trinity, Paris. The entire performance was organized and conducted by Gustin Wright, organist of the church, and special significance was attached to the event as Theodore Dubois, himself, now eighty-four years old, emerged from a long retirement to honor Mr. Wright by conducting the prelude to his oratorio. (Insert) Gustin Wright.





## MUSIC ON THE PACIFIC SLOPE

PORTLAND (ORE.) VICTORY ROSE  
FESTIVAL A BRILLIANT OCCASION

Fine Music Features Annual Event—Symphony Orchestra Season Closes Triumphant—M. Christensen Is New Conductor—Organists Give Concert

Portland, Ore., June 19, 1919.—Portland's Victory Rose Festival took place on Wednesday, Thursday and Friday, June 11, 12 and 13, and much music was heard during the big and delightful event. Chorus were stationed at various places along the line of march. Among the choral offerings were "When You Look in the Heart of a Rose" (Methven), "Over Here" (Cohan), "The Long, Long Trail" (Elliot), "Every Town's Your Home Town," "A Perfect Day" (Bond), and "Roses and Song," a new composition by Daniel H. Wilson, a popular organist of Portland.

On Thursday evening a concert was given in the Civic Auditorium for returned service men and their guests. William H. Boyer, supervisor of music in the city schools, directed the singing. Solos were contributed by Jane Burns Albert, soprano, and Frederick W. Goodrich, organist. The Royal Rosarian Vocal Quartet also appeared. The rose exhibit was held in the north and south halls of the Auditorium and music was furnished by the orchestra, under the direction of George E. Jeffery. William R. Boone, organist, assisted. Mrs. J. Curtis Simmons had charge of the musical program for the rose exhibit.

A community sing took place at Multnomah Field on Friday evening. Campbell's American Band, Percy A. Campbell, conductor, played Sousa's new march, "The Golden Star," and accompanied the singers. Mrs. Edwin Wetmore, cornetist, was also on the program. These song leaders deserve special mention: Alexander Stewart, Walter Jenkins, Francis Russell, Roy D. McCarthy, George D. Ingram, Walter Hardwick, W. F. Downing, Jane Burns Albert and Rose Coursen-Reed.

## SYMPHONY ORCHESTRA'S EIGHTH SEASON CLOSSES.

The sixth concert of the season by the Portland Symphony Orchestra, Carl Denton, conductor, given on Wednesday evening, May 28, brought forth, among other works, the overture to "Euryanthe," Weber; the largo from the "New World" symphony, and "In the Spinning Chamber," Dvorak; symphonic poem, "Phaeton," by Saint-Saens, and marche "Mignon," Poldini, all of which were played in a thoroughly enjoyable manner. The Poldini number was orchestrated by Francis Richter, composer-pianist, of Portland. A large crowd was present and encores were demanded. Frank Eichenlaub, president of the orchestra, called the attention of the audience to the untiring efforts of Mrs. Donald Spencer, business manager. On behalf of the orchestra Mr. Eichenlaub presented Mrs. Spencer with a diamond brooch set in

platinum and thanked her for her splendid assistance. This concert closed the most successful season in the history of the organization, which is eight years old. The orchestra will resume rehearsals next autumn.

## M. CHRISTENSEN TO CONDUCT ORCHESTRA.

At the annual meeting of the Portland Symphony Orchestra, M. Christensen was elected conductor for the season of 1919-20. He succeeds Carl Denton, who conducted the organization last season. Mr. Christensen is an able conductor and has done a great deal for the uplift of music. The number of concerts has not yet been determined. Officers were elected as follows: Frank Eichenlaub, president (re-elected); H. G. Knight, vice-president; Henry L. Bettman, secretary (re-elected); A. Owen Sanders, treasurer (re-elected); board of directors, M. Christensen, Ferdinand Konrad and F. E. Neurberger.

## ORGANISTS GIVE CONCERT AT REED COLLEGE.

Under the auspices of the Oregon Chapter of the American Guild of Organists, Helga Haehlen, Fred L. Brainerd, Gladys Morgan Farmer and Rene L. Becker, organists, and Goldie Peterson, soprano, gave an interesting concert at Reed College on May 30. The officers of the chapter are Frederick W. Goodrich, dean; Gladys Morgan Farmer, subdean; Martha Reynolds, secretary, and Paul Stucke, treasurer.

## SOLOISTS HEARD RECENTLY IN PORTLAND.

Soloists at recent events have been Joel Mossberg, baritone, of Chicago; Katherine Neal-Simmons, soprano; Alice Genevieve Smith, harpist; Lucie Valair, soprano; Emil Enna, pianist; Winnifred Forbes, violinist; Charles South, violinist, and Mrs. Raymond A. Sullivan, soprano.

## MUSICIANS' CLUB HONORS OSCAR FIGMAN.

In honor of Oscar Figman, comedian, the Musicians' Club gave a luncheon at the Oregon Grill. Emma Enna, retiring president, presided, and was given a silver vase, the presentation being made by George E. Jeffery, the new president. John Claire Monteith, ex-president of the Oregon State Music Teachers' Association, welcomed Mr. Figman on behalf of the club.

## OPERA ASSOCIATION HAS BANQUET.

The members of the Portland Opera Association, Roberto Corruccini, conductor, assembled at a banquet in the Benson Hotel on June 3. Karl Herbring was toastmaster. Addresses were made by A. C. Davidson, H. C. Plummer, Police Sergeant Crane, Ivan Humason, W. L. Paul, J. Robert Stites, Blaine B. Coles, J. L. Wallin, Joseph MacQueen, Warren Erwin, Lulu Dahl Miller and Mrs. E. L. Thompson, the efficient president of the association. A social dance followed.

## JOHN HAND BOOKED FOR NEXT SEASON.

John Russon, representing John Hand, the new American tenor, is a Portland visitor. Mr. Hand has been booked to sing in the Civic Auditorium the coming season.

Mr. Russon is enthusiastic over his trip and reports an optimistic feeling in musical circles.

## SCHUMANN SOCIETY SINGS FINE WORKS.

The Schumann Society, Roy Marion Wheeler, director, is doing commendable work. This month the society is singing compositions by Fay Foster, Arthur A. Penn, Deems Taylor, Frederick W. Vanderpool and B. C. Hilliam.

## OREGON GUILD ELECTS OFFICERS.

These officers of the Oregon Chapter of the American Guild of Organists were elected last Tuesday: William R. Boone, dean; Fred Brainerd, sub-dean; Martha Reynolds, secretary; Paul Stucke, treasurer; Carl Denton and James Bamford, auditors. J. R. O.

SAN ANTONIO MUSICIANS  
IN NEW YORK RECITAL

Annual Luncheon of Tuesday Musical Club—Indian Musicales an Interesting Event—Blitz and Steinfeldt Pupils Play Chamber Music—Chaminade Club at Fort Sam Houston—Notes

San Antonio, Tex., June 15, 1919.—It was with much pride that the friends of Kathleen Blair Clarke learned of the recital of her songs given in New York City. San Antonio is the home of both Mrs. Clarke and Matilda Reuter, who with Martha Atwood, soprano, and Dan Beddoe, tenor, were the soloists.

## ANNUAL LUNCHEON OF TUESDAY MUSICAL CLUB.

The Tuesday Musical Club entertained May 27, with the annual morning musicale and luncheon at the St. Anthony Hotel. Mrs. Eli Hertzberg, the life president, welcomed the members, and Joseph Emerson Smith spoke along musical lines, both serious and humorous. The musical program, which was given by Mrs. Fred Jones, soprano, with Mrs. Edward Sachs accompanying, and Julien Paul Blitz, cellist, with John M. Steinfeldt as accompanist, was one of artistic excellence. Mrs. Jones' numbers were "Depuis le jour," from "Louise" (Chaprentier); "L'heure exquise" (Ronaldo Hahn), "Ouvre tes yeux bleu" (Massenet), and "Down in the Forest" (Landon Ronald). Mr. Blitz gave "On the Lake" (Godard), "Arlequin" (Popper), "Tristesse" (Steinfeldt) and waltz suite (Popper).

## INDIAN MUSICALES AN INTERESTING EVENT.

Mrs. Frederick Leon Carson entertained with an Indian Musicales, May 29. The program consisted of compositions by Thurlow Lieurance and Charles Wakefield Cadman. The participants, who were dressed in Indian costume, were W. J. Heye, Madeline Sanders, Cosme McMoon, Mrs. Arthur Claassen, Dorothea Hoit (who gave a Cheyenne dance), Mary Covington, Ella Mackensen, Mrs. (Continued on page 48.)

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## ACROSS THE COUNTRY

**Amarillo, Tex.**—(See letter on another page.)

**Baltimore, Md.**—(See letter on another page.)

**Brattleboro, Vt., June 24, 1919.**—Carl Leitsinger, of this city, who is well known in Boston, is buying equipment for a band which he is to organize. He was second leader of Ives' Band of Boston, which of late has been busy playing for returned soldiers. This week he has been playing with Stewart's Band, under Emil Mollenhauer, at the Harvard commencement.

**Burlington, Vt., June 24, 1919.**—If present plans mature, Burlington may have a new auditorium for concerts, possibly next season. Tentative plans have been announced for a new theater with the largest seating capacity in the State, to be erected by a group of influential men.

The Junior Violin Club and its director, Beryl Harrington, were entertained last Friday at the home of Dr. and Mrs. Coutu.

Louis Graveure, the baritone, and his wife, Eleanor Painter, soprano, arrived in town Friday and went to their cottage at Coates Island, Malletts Bay, to spend the third summer there. The spot is one of the most beautiful on Lake Champlain. The Graveures are frequent visitors in Burlington.

Mr. and Mrs. George Wilder, of this city, who have branch studios in Alburg, Randolph and South Royalton, Vt., and Enfield and Lebanon, N. H., are to give their second pupils' recital at Randolph on June 25. Florence Manseau, Kathleen Stay, Mrs. F. A. Rice and Florence M. Irish, sopranos; Simon Hanson, Irene O'Brien and Rosella Villamaire, flutists, and Annie Hanson, pianist, of Burlington, will appear on the program.

At the commencement exercises at Mt. Mary's Academy, June 20, the musical program included St. Cecilia's Orchestra, Constance O'Connor, pianist; Marion Brooks, organist; Regina Raymond, violinist, and Constance Corley, cellist.

**Chicago, Ill.**—(See letter on another page.)

**Denver, Col.**—(See letter on another page.)

**El Paso, Tex.**—(See letter on another page.)

**Fitchburg, Mass.**—(See letter on another page.)

**Honolulu, T. H.**—(See letter on another page.)

**Miami, Fla., June 24, 1919.**—The White Temple young people's choir is composed of fifty or more young people, acting as substitutes during the summer months while the regular members are on vacations.

The Children's Music Club gave an unusually interesting program Saturday. The first number was a lullaby by Mary Etna Terrell, accompanied on the piano by her mother, Mrs. Charles Terrell. Fay Fink recited Riley's popular "Raggedy Man," "Mississippi," and a poem of her own, called "The Party." Margaret McCrimmon, Clarence and Seymour Feuer and Dorothy Caryl also recited, and the latter played a piano solo by Gurliitt. Stanley Denzinger's playing of Chopin's nocturne in F sharp, and the waltz in D flat was the special feature of the program. The club will hold a meeting every week during the summer, instead of twice a month, as was the custom last winter.

The "Y" singers have been successful in selling season tickets for the Miami Symphony Orchestra. J. A. C. Riach announced that a number of the business firms are considering purchasing tickets for their employees. The heaviest program rendered by the orchestra took place on Tuesday, June 24. Mozart's "Magic Flute" and the Egyptian suite by Lugini were featured. The soloists were C. C. Sharman, baritone, and Earl Lord, trombonist. Mrs. Charles Blackburn, soprano, was the soloist at a recent concert.

At the services at the White Temple last Sunday, Maybelle Smylie Davison, soprano, of Sioux City, Ia., sang several beautiful solos. Helen Ellis, a talented young pianist, and Mrs. Edwin Baker played a piano and organ arrangement of Gounod's "Ave Maria."

Locke T. Highleyman, who has been studying music under Mr. Pratt, of Boston, during the past season, has arrived home for the summer. She has consented to play for the Children's Music Club at an early date.

The Florida Conservatory of Music and Art is offering special courses during the summer at reduced rates. Many students have been enrolled for the work.

Grace Myanaga, a recent graduate from the Northfield Bible School, who won the music medal in a Chautauqua music contest several years ago, was married to Saburo Yoshida, a graduate of the University of Tokyo on June 22.

Frances Hopkins, president of the Children's Music Club, is on a trip North, where she will spend her vacation. Mary Poore, the vice-president of the club, is a representative at the forthcoming Biennial Music Festival at Peterboro, N. H. Grace Porterfield Polk, associate member of the Children's Music Club, is the State delegate to this convention.

Mrs. L. B. Safford has received a copy of Mrs. Polk's most recent composition, a song called "June."

**Middlebury, Vt., June 15, 1919.**—A recital by the students in the organ and piano departments of Middlebury College was given at the Mead Memorial Chapel, June 10, the pupils appearing being under the direction of Prof. L. J. Hathaway. They included Hilda Woodruff, Marguerite Dyer, Rena Dumas, Angeline Simpson,

Prudence Fish, and Gordan Swan. A program of nine numbers was given.

**Missoula, Mont., June 17, 1919.**—The close of the teaching season brought about a number of interesting recitals where both the private teacher and the music school was concerned. Two recent recitals heard at the State University were given to crowded houses, and the work presented was of such a character as to speak highly of what has been accomplished during the past season. The corps of teachers in the music department this year has been unusually strong and the attendance in this particular department well up to the standard. One of the recitals heard at University Hall was given by Grace Lawlis, piano, and Gertrude Hassler, vocal. These young musicians delighted the audience with their fine playing. Missoula has excellent musical talent among some of the younger set, and the various pupils presented in recital by teachers of piano, violin and voice attest to this fact.

The commencement program of Sacred Heart Academy took place on the evenings of June 8 and 9. Sixty pupils took part in the piano recitals given at this time. This department is one of the strongest in the academy.

An artistic and clever program was rendered by the University Y. W. C. A. on June 8. A play staged by local talent was a feature of the program. This was preceded by an hour of music consisting of the following numbers: Polonaise (MacDowell), Grace Lawlis; "The Swing" (Lehmann) and "Villanelle" (Deli' Acqua), Mrs. Walter A. Pope; violin solo, serenade, (Pierne),

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The Woman's Glee Club of the University presented a recital some time ago which was one of the most artistic programs ever given here. The Glee Club represents the highest point of perfection ever reached by any organization of the kind in the city. Mr. Coburn presided at the piano, and the following program was presented: "In Autumn" and "Dawn's Awakening" (Grieg), Glee Club; concerto in A minor (Grieg), Mr. Coburn and Mrs. De Loss Smith; "A Boat Song" (Ware) and "Maidens of Japan" (Marzo), Glee Club; "Sandman" and bagatelle (Coburn); "Love's Dream," No. 3, and "Rigoletto" paraphrase (Liszt), Mr. Coburn; "Alice in Wonderland" (Page), Glee Club.

The work of the school of music of the Montana State University is the only department that has not been interrupted by the war and influenza epidemic last year. The work of the department closed last Monday evening, when a program of excellently rendered music was given by members of the various classes in the school. Since the institution of these recitals, each year has marked a decided advance in the improvement made, and that of Monday evening was not an exception to the rule. The school is steadily gaining both in attainment and attendance and the outlook is exceedingly bright.

The piano class of the Swartz studio gave its closing program at the Parish House of the Church of the Holy Spirit on the evening of June 16. Accurate technic with artistic interpretation marked the numbers given from the tiniest tot to the advanced pupils, whose numbers closed the program. An audience of friends and parents of the young musicians filled the assembly room with applause that showed their appreciation of all numbers given. Twenty-three pupils took part and the program was varied by a violin number played by James Ritchey, and a vocal selection by Mrs. R. W. Canfield. The work done at this studio during the past year has been of a high order, which was evidenced by the manner in which the recital was given. The studio is closed for the summer period, but will reopen September 1.

The program committee of the music department of the Woman's Club met with the newly elected chairman

on June 11, to arrange the programs for the department for the coming year. Interesting and instructive methods were discussed, and the programs as arranged will doubtless prove highly interesting.

**Montreal, Canada.**—(See letter on another page.)

**Northfield, Minn.**—(See letter on another page.)

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Peoria, Ill., June 16, 1919.**—On Monday evening, June 2, a violin recital was given by Henry Herbst, pupil of William Fuhrberg, at the Peoria Musical College, Franklin Stead, president and director. Accompanied at the piano by Ruth Bradley, Mr. Herbst played the following program: Sonata in E major, Handel; concerto, Wieniawski; "Cradle Song," Hauser; "Oriental," Cui; valse lento, Merikanto-Burmester; "Tambourine," Gossec, and polonaise in A major, Wieniawski.

Piano, voice and violin pupils of the intermediate department were heard in the 217th recital of the college on Monday evening, June 9. Appearing on the program were: Valentine Jobst, Meyer Wallk, Ardelia Kind, Katherine Pattison, Virginia Cappel, Rena Tanquary, Bernadine Davis, Mildred Cornell, Anna Goetz, Lucile Disbrow, Janet Hull, Alma Vandenberg, Florence Decker, Harvey Ringal, Kathryn Pattison, Virginia Mackemer, Josephine Thrush, Valentine Jobst, 3d; Joseph Fortune, Leora Hill, Chester Orchard, Sally Todd, Nancy Hull.

On Friday evening, June 13, a recital was given by the advanced pupils, among whom were: Mary Armstrong, Florence Distler, Gladys Benton, Mae Stumpf, Eugene Collinson, Saville Garber, Rena Tanquary, Vivian Lee Wilson, Howard Neumiller, Ginevra Chivington, Mary Thompson and Miss Clinebell. The closing number was sung by the Ladies' Chorus, "O for the Wings of a Dove," Mendelssohn. The last concert of the season was to take place on June 19.

**Pittsburgh, Pa.**—(See letter on another page.)

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**Raleigh, N. C., June 26, 1919.**—R. Blinn Owen, director of the school of music in St. Mary's College, has just closed one of the most successful years in the history of the music department of this institution, and added another creditable record to a career which is becoming a matter of pride to those who watch with devoted enthusiasm the growth of American music. When a musician of high artistic standing and ability, to whom a leading position in the country's great centers of population would be readily accessible, elects to deny himself the privileges that might attach to such a position in order to carry his message to a remote part of the country, we have an impressive example of esthetic altruism, as well as an influence of incalculable value to the community benefiting by his ministrations. Such a musician is R. Blinn Owen, who has been directing the work of musical education at St. Mary's College for the past five years. At this institution he has been instrumental in raising musical standards to a remarkable degree.

Mr. Owen's studies were carried on entirely in America. After his early preparation he spent four years with Kreutschmar in New York. He also studied with Ellison Van Hoose. In addition to his work as director of music in the college, Mr. Owen is conductor of the St. Cecilia Chorus of 250 voices. He is also a director of the Raleigh Music Festival, which through his efforts has been thoroughly organized and placed on a high standard of artistic excellence. The series of artist concerts carried on each season, under the auspices of St. Mary's, has introduced to Raleigh and the surrounding country most of the well known chamber music organizations and such artists as Maud Powell, Schumann-Heink, Frances Inghram, Arthur Shattuck and others. A specially important characteristic of the work of Mr. Owen in his music department is the impetus given to the study of musical theory. In the first year of his incumbency as director there were forty-five students taking theoretical studies. During the time he has been in charge this number has increased to more than 200. He is also an active member of the North Carolina Music Teachers' Association, and has delivered a number of lectures on the psychology of musical pedagogy before this body.

**Ridgewood, N. J., June 16, 1919.**—Ridgewood, N. J., though small in size, is decidedly progressive and promises big musical attractions for next season. Under the management of E. B. Lilly, a course called the Ridgewood Recitals has been arranged, which is as high class as many of the larger cities offer. The series consists of four recitals on October 20, December 1, January 13 and March 3, and the artists engaged so far are Spalding, Werrenrath, Moiseiwitsch, Hinkle and the Elshuco Trio. It is a large undertaking for a place of 7,500 population, but the early subscriptions encourage Mr. Lilly to expect complete success.

**Rutland, Vt., June 20, 1919.**—This city was much excited one day recently when it was suddenly announced that John McCormack was to give two concerts. Big display advertising appeared and excitement was getting to fever heat when the young man who posed as McCormack's advance agent was discovered to be an impostor. It appears that he played much the same game at Gloversville, N. Y. His plan was to get \$1,000 of the advance receipts and leave the rest of the sale to be paid over to McCormack the day of the concert. His advance press stories aroused the suspicion of the local paper. Gloversville was communicated with, where a similar story was told. Finally, the young man confessed, and, as he told a "hard luck" story, a collection was taken and he was given a ticket



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out of town instead of being arrested. The theater manager, however, was out some dollars for advertising. Finally, Charles Wagner, McCormack's manager, heard of the affair and phoned to Rutland. He was said to be rather wrathful when he learned that the impostor had been aided out of the city instead of being arrested. The young man had in his pocket some Alma Gluck press matter, and it was rumored that a similar trick had been played at Binghamton, N. Y., last year, when the stunt was attempted with the name of the Boston Symphony. The young man, who is about twenty-two, has used the name of Beale in some places, in others Veale, but in Rutland he registered under the name of Gus Hempel.

A pleasing recital was given by the pupils of Florence Mead, assisted by Mildred Taylor, violinist, at the Baptist Church, June 9. Among those who appeared were Joseph Low, Robert Farr, Lucy Gooding, Harmond Farr, Reta Young, Hilda Passani, Lena Gatti, Kenneth Lockerby, Jessie Gaynor, Maude Keathley, Margaret Peck, Louise Kendall and Neva Morse.

The graduating class of Mount St. Joseph's Academy gave a concert, June 11, when the following piano pupils appeared: Kathleen Cant, Florence C. Casey, Frances R. Collin, Mary L. Hurley, Helen A. O'Keefe and Elizabeth M. White. A chorus also sang.

San Antonio, Tex.—(See letter on another page.)

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Sioux City, Ia.—(See letter on another page.)

St. John, N. B., June 16, 1919.—Large audiences greeted the Imperial's excellent attraction, the Boston English Opera Company, for the week of June 2. The week's program consisted of "Il Trovatore," "Faust," "Martha" and "The Bohemian Girl." The company was well balanced, the leading parts being sung by Joseph Sheehan, Stanley Deacon, Harold Geis, Hazel Eden, May Barron and Elaine De Sellem.

The first of a series of summer concerts was given at King Square, Monday evening, June 9, by the City Cornet Band, under the direction of Bandmaster Wadlington.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., June 16, 1919.—A series of piano recitals have taken place on consecutive Friday evenings for a number of weeks at Pythian Castle Hall. These showed the results of the efforts of some of the active piano teachers. On May 16, Prof. Carl Geiser presented his pupils in an interesting piano recital, and on May 23 the pupils of Mrs. Cleverly Williford were heard in a program of marked variety. May 30, Mme. Saxby's pupils gave a piano and voice recital, assisted by the Ladies' Glee Club and the Tampa Choral Club. An excellent musical standard characterized the program and the numbers were delightful throughout.

The afternoon of June 5 the children's department of the Virgil School of Music, under the direction of Mabel M. Snavely, were heard in an interesting program showing the rapid development that is possible when educational principles are applied in the study of music. Pupils with only a few months' study responded quickly and accurately to the cross-questioning put to them regarding scales, scale signatures and chords. Equally as responsive were the answers in the ear test, the pupils also playing with remarkable poise and assurance. In a few forceful remarks Miss Snavely showed how music when rightly taught may be an active force for mental and physical development as well as an accomplishment. The evening of June 6 the adult department of the Virgil School gave a technical and musical recital. The results of a concise, logical method of laying the foundation principles for artistic piano playing were clearly evidenced in this recital. The pupils played with a firm, fluent technic and an intelligent musical understanding of the works presented. Miss Snavely spoke at this recital of the great need of the co-operation of musicians and educators, and of the value placed upon the study of music by eminent educators when the subject is carried on in an educational way.

Katharine Harvey, an energetic, progressive teacher, presented her pupils in a very enjoyable and meritorious recital on June 13. Maurice Beckwith gave an enjoyable evening of song on May 24 at the First Baptist Church. The church choir, under Mr. Beckwith's competent direction, gave some excellent numbers. Mrs. G. H. Hodgson gave valued assistance in rendering an exquisite number on the violin and Miss Frazee gave splendid support at the organ during the evening.

#### Adelin Fermin Has New York Studio

Adelin Fermin, for the past nine years head of the vocal department of the Peabody Conservatory, Baltimore, has leased, beginning October 1, an apartment in the Chatsworth, Riverside drive and Seventy-second street. There he plans to teach three days a week, giving the remainder of his time to a continuance of his work at the Baltimore institution.

The MUSICAL COURIER announced some weeks ago that Mr. Fermin was planning to devote part of his time to teaching in New York. The move, a natural one, will afford Mr. Fermin wider scope, and most important of all will enable him to continue his work with those pupils who after graduation from the Peabody Conservatory have found their professional careers in New York. Among these are John Charles Thomas, James Price, Sara Storm Cromer, Jeanne Woolford, Eugene Martinet, William C. Horn, Ruth Oswald and Martha Lawrence. Miss Oswald, Miss Lawrence and Mr. Thomas are all familiar figures on the light opera stage. Indeed, John Charles Thomas probably is the most important baritone who is devoting his time to the lighter forms of stage music.

#### Fiqué Musical Institute Gives Concert

The closing concert of the season 1918-19 by students of the Fiqué Musical Institute was given on Saturday evening,

## O'SULLIVAN Recognized



Photo by Matsens, Chicago

The following clipping was cut from the editorial page of the MUSICAL COURIER of May 15. It is a news comment, but it makes a wonderful advertisement, and will be read with the greatest interest by managers throughout the country who run concerts to make money:

John O'Sullivan, the tenor, gave his second recital at Symphony Hall, Boston, on last Sunday evening and for the second time within six weeks sold out the house. Only three artists before him have gone to Boston into Symphony Hall for a Boston debut and repeated to a sold out house within six weeks of their first appearance—John McCormack, Amelita Galli-Curci and Jascha Heifetz. Which would seem to point out very distinctly the class of artist that Mr. O'Sullivan is proving himself to belong to.

O'Sullivan is now in France participating in the great Peace performances at the Paris Opéra. He will appear in America from October to May next season, and the liveliest managers will make big profits with him. Considering his drawing powers, his fee is most reasonable. Write for information to

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#### Ben Jonson Up to Date

Drink to me only with thine eyes,  
One wink will be enough,  
A glance may help me to surmise  
Where I can get the stuff.

Thou send'st me late a keg of beer,  
Not so much honoring thee  
As curing me when I felt queer.  
Send more; send C. O. D.

The laws of this July the first  
Are not to be endured;  
For why prohibit wine when thirst  
Can nevermore be cured?

Continue then the welcome drink,  
Drink much with both thine eyes;  
Pour out the nectar till I sink  
In spite of laws and "Drys."

A. NONY MOUS.

June 28, at Imperial Hall, Brooklyn, and was attended by a very large and enthusiastic audience. The program which was unusually long and interesting, contained compositions by Donizetti, Cantor, Aspinall, Puccini, Mendelssohn, Borsdorf, Paderewski, Liadoff, Fiqué, Tosti, Livingston, Wekerlin, Arditi, Bohm, Willeby, Kern, Godard, Gounod, Goring-Thomas, Hastings, Wagner, Thomas, Reichardt, Beach, Weber, Koemmenich, Woodman, Liszt, Verdi, Massenet, Sanderson, Zardo, Metcalfe, Saint-Saëns, Gehe, Leschetizky, Grieg and Bishop, and brought forward the following pupils from the piano and vocal department: Lucy Friese, Sadie Sokoloff, Josephine Lipp, Anna Henke, Edith Stich, Esther Swayser, Bertha Lehnert, Alice McLaughlin, Hildegard Bevers, Anna Hering, E. Mildred Kroos, Elsa Golding, Ida Denzer Kretschmar, Lillian Wist, Helen Gottwick, Edith Norris, Clara Heckerling, Florence M. Groves and Mary Pendlebury.

For want of space mention cannot be made of the work of each individual pupil; suffice it to say, however, that both departments disclosed convincing results, for which Mr. and Mrs. Fiqué deserve great credit. Katherine Noack Fiqué accompanied the vocal pupils admirably.

#### Fine Programs Continue at Rivoli and Rialto

Hugo Riesenfeld, director of the Rialto and Rivoli, has composed a score to accompany the Bruce scenic, called "Sundown," which is being shown at the Rialto this week. Mr. Riesenfeld employs all his spare moments in composition and has just completed a new symphonic poem, and he is at work on the score of a musical comedy.

The Rialto orchestra offers Chabrier's "España" and Silvio Hein's "Furs and Frills." The soloists are Martin Brefel and Leopold Van Dyke. Arthur Depew, organist, is playing C. W. Henrich's "Vox Angelica."

At the Rivoli, the orchestra offers the overture to Von Suppe's "Beautiful Galatea." Rosa Legeia and Edoardo Albano sing a duet from "Il Trovatore," and Julia Henry contributes "Homing," a song by Teresa Del Riego. The organ number played by Firmin Swinnen, is Giraud's "Fanfare."

To discover new soloists for the Rivoli and Rialto, Hugo Riesenfeld has arranged for a series of voice trials, to be held every Saturday between 12.30 and 1.30 in the projection room of the Rialto. These auditions are under the supervision of Edward Falck, formerly the assistant at the Metropolitan Opera House, and a member of Mr. Riesenfeld's large musical staff. Mr. Falck will decide on the merits of the more worthy aspirants, who will be given a special hearing by Mr. Riesenfeld. It may encourage many young singers to learn that it was in this manner that Martin Brefel, Emanuel List, Greek Evans and Jean Gordon, now engaged at the Metropolitan Opera House, were first discovered by Mr. Riesenfeld.

#### Globe Musical Co-operators at Reception

Many musicians of note were among the large number present at the informal reception given by Mr. and Mrs. Charles D. Isaacson for the Globe musical co-operators at the Zeitlin studios, 141 East Twenty-first street, on Saturday evening, June 28. A printed list of the artists who have performed at the Globe musicales and of those scheduled for future concerts, which was presented to the guests, gave a definite idea of the wide scope of this work, eight hundred free concerts having been given, and this annual social gathering of the co-operators proved a delightful occasion. Jerome Rappaport, a child pianist, who studies with Henry A. Schroeder, played several difficult selections, displaying amazing ability. Other impromptu numbers were given during the evening.

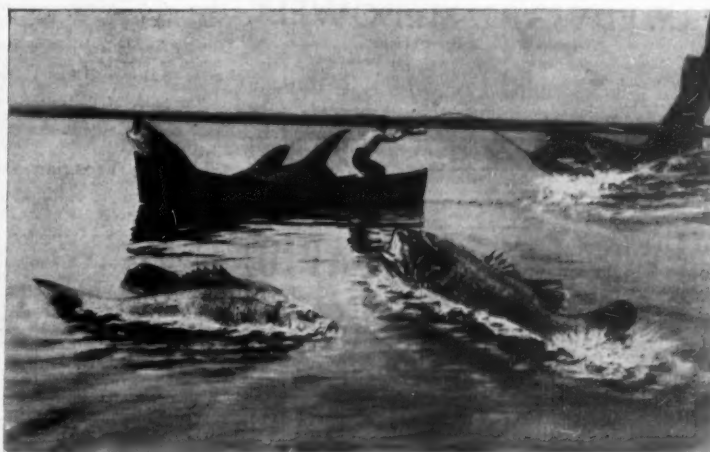


Photo © by Canadian Post Card Co.

#### A RIEMENSCHNEIDER FANTASY.

From Bobcaygeon, Ontario, the Musical Courier is in receipt of a terrifying post card (as shown herewith) sent by Carl Riemenschneider, who writes: "I am catching a few good ones, as the picture proves. Some persons advocate pressure touch, some relaxed weight, others dead weight, but today it took a 4½ pound black bass to prove to me that live weight is the one and only method, particularly for a left wrist technic. Am having a splendid rest and also getting some fish and a lovely 'red' skin."

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## OPINIONS OF THE PRESS

### Laura Littlefield Wins Notable Success

Laura Littlefield, soprano, recently appeared as soloist at the twelfth musicale of the New Bedford High School Orchestra, and judging from the following reviews, Mrs. Littlefield repeated the notable success that has attended her work during the past few seasons:

Mrs. Littlefield is a stranger to New Bedford, but during the past two years has made rapid strides in her chosen art in Boston. Last night she gave a fine exhibition of singing. For her opening number she sang an aria from Puccini's "La Tosca," which she delivered in true grand opera style. Later she gave a group of four songs, which were well contrasted and all of them admirably sung. Among them was the old tried favorite of Mrs. Beach's, "The Year at the Spring," which never fails to arouse an audience. She also gave as an encore the familiar song, "No, John," to which she gave a delightful interpretation. At the close of her part of the program she sang, with Robert Gunderson, playing the violin obligato, the berceuse from Godard's "Jocelyn," which was beautifully done.—New Bedford Times.

Mrs. Littlefield has a pleasing soprano voice, equally delightful whether in an aria or simple ballad. Her selections were perfectly sung. There was none of the effort sometimes noticed in concert singers of reaching to voice a high note. Mrs. Littlefield sang easily and absolutely without effort.—New Bedford Standard.

Mrs. Littlefield proved to be an accomplished concert singer with an agreeable soprano voice which she uses with splendid artistry, and an agreeable personality which appealed at once to the auditors. Her English diction is perfect—not one word was lost—and, at the same time, the musical tone was never sacrificed to it. A number of things in Mrs. Littlefield's singing remains in the memory, like the exquisitely taken and sustained note—not in full voice—at the end of the Liszt song, and the charming musical comedy of the familiar encore song, "No, John."—New Bedford Mercury.

### Marcella Craft's Cho-Cho-San Appealing

It would be impossible to reproduce all of the splendid notices which Marcella Craft, the popular soprano of the San Carlo Opera Company, received in the dailies of Kansas City after that organization's engagement of a week there early in April, but a number of salient paragraphs from three papers appear below:

A background of peaked roofs, a Japanese port, a gifted concert master with a violin tone as plaintive as the story of little Cho-Cho-San surrounded Marcella Craft's own colorful pictures in the Puccini opera, "Madame Butterfly," which opened this week's engagement of the San Carlo Opera Company at the Shubert Theater. . . . There was no wide gap between her acting and her singing and at the same time the singing role strained to accommodate the emotional requirements of the dramatic scenes.—Kansas City Post.

Miss Craft is an artist of the first order, and her Cho-Cho-San is one of the most appealing portrayals historically which the hapless little Japanese has ever had. . . . The superb dramatic picture which she presented embellished a faultless vocalization of the score. Miss Craft's Cho-Cho-San is a woman first and a Japanese woman second—which is the most consistent conception of the fitness of things appertaining to the role. It is not consistent to make her too ethnological, as some artists do.—Kansas City Journal.

Marcella Craft presented last night at the Shubert Theater a Madame Butterfly of many high qualities. . . . Her conception of the role is highly intellectual, elaborately Asiatic, continuously interesting. Lacking something of the spontaneity of other notable Butterflies, Miss Craft's is even more likely to hold the interest of an audience, partly because it is so very well sung and partly because it is so full of arresting details of action that are essentially Japanese. Musically, Miss Craft was more than satisfying. Her voice grows in loveliness, or it may be that Puccini's music brings to light all its hidden beauties. Certainly it disclosed a warmth of tone in the middle register, full and luscious high notes, color and expression throughout its range. She is an artist who has joined very closely her singing and her acting, lifting both to a plane much higher than that achieved by several singers boasting a wider popular success. She sang "One Fine Day," while reclining on the floor, a most difficult feat in vocalization.—Kansas City Times.

### Julia Claussen Triumphs in Stockholm

The accompanying notices of the famous Swedish contralto, Julia Claussen, who is now appearing in her native country, are the first to reach this side of the water since her departure. After an extraordinarily successful tour through the larger Swedish cities, Mme. Claussen gave three concerts in Stockholm that were sold out weeks ahead. The following reviews appeared in the Stockholm papers of May 5 after the contralto's first concert there:

As expected, the first concert of Julia Claussen turned out to be a frenziedly applauded meeting between the eminent singer and her completely assembled friends in Stockholm.—Dagens Nyheter.

In her warm contralto voice she possesses a wonderful instrument. Everything is remarkable about her—intonation, phrasing, endurance of the voice.—Svenska Dagbladet.

One must admire the rare, noble timbre of the instrument itself and the gleaming stream of euphony that flows out of the obscure shaft of the contralto register and also the higher notes of the extraordinarily voluminous voice.—Stockholm Dagblad.

This concert was considerably above the level that we are accustomed to over here and is, no doubt, to be counted as one of the great events.—Stockholm Tidningen.

The luster of the voice is as real as before, but to this comes a more elaborate legato and an intimacy in her interpretation that raise her to a high plane among our singers.—Aftonbladet.

### Grace Freeman Possesses "Artistic Soul"

Appended herewith are some examples of the manner in which the press of various cities has registered the success of Grace Freeman, a gifted violinist:

In Bach's prelude and fugue Miss Freeman proved that her technical skill is sufficiently pronounced to meet the most intricate demands of double stopping, harmonics, octaves and other obstacles. In the adagio movement of the Brahms concerto Miss Freeman proved that she possesses an artistic soul, which is susceptible to the finest sentiments of a composition. She plays with exquisite tact, and the broadness of her tone, which rings often delightfully gentle and caressing, is exactly fitted to bring out fine emotional characteristics. Miss Freeman is assuredly an artist.—San Francisco Chronicle.

In the canonetta from Tchaikowsky's violin concerto she manifested the utmost abandon to the spell which the art of the gifted Russian laid upon her. In the passages where mental stress was evident, Miss Freeman not only threw herself into the work, but brought her audience under the same witchery which the blending of tone produced in her.—San Jose Mercury.

The violin music produced by Miss Freeman was delightful. She possesses great skill and her charming manner enhances the effect of her playing. Although a no encore rule was established for the evening, it was happily broken when she repeated her final selection, "Caprice Viennois."—The Yonkers (N. Y.) Statesman.

Perhaps Grace Freeman may be credited with being the particular star of the concert. In the Saint-Saëns rondo capriccioso and the Dvorak "Humoresque" she evinced not only an agile technique—which is not interesting in itself—but a musicianly spirit and fine appreciation for nuance. She has a firm, large tone, an excellently

sustained style of bowing and an impeccable intonation, all of which tend to produce a violinist beyond the ordinary. While the rondo displayed her larger musical feeling, the tender strains of the misnamed "Humoresque" came near being as effective as under the fingers of Kreisler, than which what better praise can be accorded?—Los Angeles Evening News.

### Yon Plays to Largest Norristown Audience

Pietro A. Yon, the eminent organist-composer, gave an organ recital in Trinity Lutheran Church, Norristown, Pa., on the evening of May 7, before the largest audience ever assembled in the Trinity Lutheran Church. Every seat was taken, one hundred extra chairs were occupied,



PIETRO A. YON,  
Organist and composer.

the choir loft was filled, and many who feared they would be turned away found their way to the Parish House roof, from which lofty position they enjoyed Mr. Yon's artistic performance. The organist and his art captivated Norristown. His warm and generous personality was appreciated by the audience even before he played, and as he played it was apparent that the attention and interest of the audience grew closer and closer as the recital progressed. The program was made up of Bach's A minor fugue, Mr. Yon's stupendous and scholarly "Sonata Chromatica" and Angelelli's theme and ten variations. The Norristown Times of May 8 had the following to say of this concert:

Much has been said by reviewers about the wonderful technic possessed by Mr. Yon. There seems to be no limit to his technical skill, no difficulties that he cannot encompass with the greatest ease. The Bach fugue was a model for beautiful clearness; the "Christus Resurrexit," by Ravello, was gorgeously colored; and of course the allegro movements fairly sparkled. The novelties by Mr. Sykes, organist of Trinity, was most gracefully played. The recital concluded with two concert studies, both by Mr. Yon, one of them given as an extra. The "Organ Primitive" was a little touch of humor which was hugely enjoyed. Mr. Yon was practically re-engaged last evening for a recital at Trinity in the early fall.

### Added Proofs of Mme. Stanley's Art

Immediately after the two recent May festivals held at Oberlin, Ohio, and Mt. Vernon, Ia., Mme. Stanley, an artist who is known from coast to coast, received the following tributes:

Helen Stanley sang superbly, with lovely, rounded and opulent tone and with full command of her vocal resources. The air from Debussy's "L'Enfant Prodigue" was declaimed with stirring dramatic power. In response to the vociferously expressed desire of her hearers, she sang also, as an added number, Ronald's "Down in the Forest." It was beautifully done. Mme. Stanley's success was emphatic and complete.—James H. Rogers, in the Cleveland Plain Dealer.

Helen Stanley won distinctive favor through the clarity and beauty of her voice and her temperamental interpretation of arias from Debussy and Bizet. Her reception by the audience was ovational.—Wilson G. Smith, in the Cleveland Press.

Mme. Stanley opened the festival with one of the most satisfactory concerts ever given here. She captured her audience before her first number had been sung through. Her charm of manner, her rich colorful voice, her dramatic ability, all are infused with a graciousness and cordiality of manner that convinced her audience that Mme. Stanley is a fine, talented, likable woman who has power and art in abundance.—Mt. Vernon Hawk Eye.

### Morgana's Voice Elicits Warm Tributes

A perusal of the accompanying clippings will prove that Nina Morgana continues to make a favorable impression upon her hearers wherever she appears:

Nina Morgana, an American girl and a protégée of the great tenor (Caruso), won every ear with her beautiful coloratura soprano and every heart with her sweet and dainty girlishness.

An evening so rich in musical glories has not often been experienced in this city, and in rounding out the memory, mention must yet be made of Nina Morgana's exquisite singing of the shadow song from Meyerbeer's "Dinorah," and of a cavatina from Bellini's "Sonnambula." Hers is a delicious voice, not particularly great in volume, but rich and pure in quality, and finely employed.

The program closed with "The Star Spangled Banner," sung by Caruso and Miss Morgana—a thrilling rendition that dismissed the audience exalted, after a night with the gods that will not soon be duplicated.—Wisconsin News.

Her fresh, sparkling soprano and pleasing personality were greatly appreciated by the audience, and she responded with several encores—the Schubert "Ave Maria" and the well known Beethoven minuet.—Milwaukee Journal.



## OPINIONS OF THE PRESS

## Morgana Shares Honors with Caruso

"Most famous tenor and Nina Morgana give music lovers rare treat," "Miss Morgana wins pronounced ovation," "Demonstrates her high worth as one of nation's greatest singers," "Miss Morgana captivating"—such were the headline tributes paid to Nina Morgana on the occasion of her appearance with Caruso at the Newark Festival on May 19. Accompanying are a few of the salient paragraphs contained in these notices:

An artist must be of high worth to keep concert company with the great Caruso, and the other soloist of the evening was of that degree. No woman singer of this festival, or of many of the Newark festivals, has given such delight as Nina Morgana. Gifted with a limpid voice, which she uses with charming art, she shared the honors with the star of the program.—Newark Star-Eagle.

So flexible, firmly placed and easily emitted are Miss Morgana's tones throughout a wide compass that her delivery of the florid embellishments of the operatic airs was notable for accuracy and freedom. Her tones are crystal clear, and because of their purity and her method of floating them they carry far. Moreover they have a bright quality that, coupled with fluent vocalization in ornate passages, gives the effect of brilliancy to her coloratura work. The delicacy and neatness of her staccati in the waltz song delighted all who could appreciate her artistry.

Almost equally with Caruso, Nina Morgana came in for a burst of applause after each of her selections.—Newark Evening News.

Cordially greeted when she first stepped before the audience, Miss Morgana showed unusual tact and delicacy in bowing to the chorus, which, in the first vocal number on the program, the solemn and powerful "Thanks Be to God" from Mendelssohn's "Elijah," had done a beautiful piece of choral work, and then, after acknowledging the applause of the audience, started the "Caro Nome" aria from "Rigoletto." Verdi's great passage for the coloratura soprano tested her ability well. She sang it with fine feeling and perfect technique, in her rich, sweet and powerful voice. She was heartily applauded and responded with an encore, "Mireille."

Miss Morgana later gave the waltz from Gounod's "Mireille." This number was virtually perfect, and the high note which ends the score was taken with ease, assurance and beauty of tone. As an encore she sang a modern English ballad.—Newark Ledger.

## Kirpal Vocal Talent in Recital

Pupils of the Kirpal-Lindorff School of Music recently gave a concert at the League Building, Flatbush, L. I., when a number of piano students appeared with credit to their teacher. Of the singing of the pupils of Margaretha Kirpal, the Flatbush Daily said:

Mrs. Kirpal brought out a fine array of vocal talent. She was assisted by two able accompanists, Owen Merton and Jeannette Eberhard. The latter is an artist-pupil of the piano department of the Kirpal-Lindorff School. Up to less than a year ago Mrs. Eberhard was not aware that she possessed a singing voice. However,

the deductions made from Mrs. Kirpal's vocal test showed her to possess such promise that she placed herself under Mrs. Kirpal's instruction. The brilliant results achieved speak for themselves. Lillian Tyler is much to be congratulated for her beauty of tone, combined with splendid technique, which she has acquired in a comparatively short time. Loretta Leary also does credit to her teacher. Alma Miller pleased the audience with a contralto voice of good quality. She rendered her selections with good taste. The most finished singer of them all was Mrs. William Campion. She charmed her hearers with the aria from "Ernani," in which she frequently goes up to high C. But she entirely captivated her audience with "Charmant Oiseau," in which Professor Laucella, from the Metropolitan Opera House, shared the honors. The number was so well rendered that the audience demanded an encore, which was gracefully responded to.

## Hayes' Singing Affects City Council

That political assemblies are impotent in the presence of beautiful singing is indicated by the following account in the Wilmington Morning Star of a concert which Roland Hayes, the admirable tenor, from the Boston studio of Arthur J. Hubbard, gave recently in Wilmington, N. C.:

A magnificent tenor voice, carefully trained and intelligently used, would surely deteriorate the concert given last night at the Academy of Music by Roland Hayes, a Boston negro singer. The innate charm of the negro voice was not lost in the training that he has evidently had, and throughout the entire concert it was ever present. He sang a wide variety of music, from the simple melodies of his race to the florid and dramatic aria from "Pagliacci," and did it with consummate skill.

Hayes is a natural musician, as many of his race are. Nature has further endowed him with a voice of exceedingly great power, and civilization's knowledge of the technique of music has not been wasted upon him. Among the audience were many of the most prominent white men and women of the city, who accorded him a generous measure of applause. His singing seriously disturbed the deliberations of the city council, in the same building, and frequent pauses occurred in the proceedings.

## May Peterson "All That Is Sincere in Art"

The Kalamazoo Gazette of April 10 wrote the following about May Peterson:

She is a happy combination of very admirable qualities. She has only to sweep on the stage and face us, smilingly, to realize that here is personal charm, and the first notes of her opening song assure us that the medium of expression is most agreeable in quality. As her program expands we contemplate that she will have enough resources, both professional and personal, to interest us to the end.

Miss Peterson has a beautiful voice, and she uses it with all the grace that is required with intelligent training. Her voice is an exact expression of what you want her to do when she first comes into the line of your vision. It is work based on genuineness and all that is sincere in art.

(Continued on page 48.)

Gordon Campbell's address is Kimball Hall, Chicago, Ill. The easiest way to obtain a photograph would be to write directly to him for it. Practically all of the big music shops in New York and the other large cities can supply you with photographs of famous singers or will order them for you.

## RIMSKY-KORSAKOFF'S "HYMN TO THE SUN."

In regard to the "Hymn to the Sun," from Rimsky-Korsakoff's opera, "Le Coq d'Or," the Information Bureau is informed that it is now obtainable as a separate number, published by G. Schirmer, New York.

## BARITONES AND BASSES.

"I am a constant reader of your most excellent paper and would thank you for answers to the following questions: Who is the vocal instructor of Louis Graveure? What is considered the correct range for a bass and also for a baritone?"

For an answer to your first question we refer you to the Information Bureau in the issue of May 22.

One can hardly speak of a correct range for bass or baritone, as it varies considerably with the individual singer. A bass voice will generally not run higher than F above middle C, and the second C below middle C is to be found in very few bass voices, the lower end of the range being more apt to be the D or E above this. If a baritone has a range from the A above middle C to the F below the C below the middle C he may be well satisfied, although some baritone voices have a note or two more at the lower end of this range, while on the other hand, many stop at G above middle C at the top.

## CHORUS DIRECTORS.

"Can you give me the names and addresses of the musical directors in charge of the chorus work of the following opera companies: The Metropolitan, San Carlo and Scotti."

The chorus director at the Metropolitan is Giulio Setti. Mr. Scotti's chorus is made up entirely of professional chorus singers from the Metropolitan. The San Carlo Company has no regular chorus director; for information regarding it, write to Fortune Gallo, Aeolian Hall, New York.

## ABOUT TITTA RUFFO.

"Will you kindly tell me where Titta Ruffo received his training; also if possible, the approximate date of his operatic debut?"

Titta Ruffo studied at the Academy of St. Cecilia in Rome, his principal teacher being Pezzini. Later he studied with Cassini in Milan. His debut was made at the Teatro Costanzi in Rome in 1898 and in the small part of the Herald in "Lohengrin."

## AUSTRALIAN WANTS A CORRESPONDENT.

"My request is, I suppose, a rather unusual one. I have often wished for an American correspondent, someone who is keenly interested in music, art and literature. I think I can make my letters interesting, for although we haven't such a wide musical field as in the U. S. A., still we see and hear a good number of the world's great artists. I thought perhaps my request might be mentioned in the Information Bureau of the MUSICAL COURIER, but I would rather that my name be not published."

The above explains itself and ought to bring the desired correspondent. Any letters sent to the MUSICAL COURIER will be forwarded, and name and address supplied to the correspondent.

## WHAT IS A TIMBREL?

"In the Bible it mentions an instrument called a timbrel, on which the damsels were playing. What kind of an instrument was it? Many times I see names of instruments that are unknown to me at the present time. One was a theorb, which you explained some time ago. It was mentioned in a novel called 'The Rough Road,' I think."

A timbrel is a musical instrument that was carried in the hands, supposed to resemble the modern tambourine. If you are interested in musical instruments you should visit the collection at the Metropolitan Museum in New York City, where there is much to repay a visit.

## Florence Macbeth's Many Engagements

Florence Macbeth, the Chicago Opera coloratura soprano, in recital, will be one of the principal offerings in the series of concerts now being arranged by the Amateur Musical Club of Peoria, Ill. She will sing there in March just before starting for the Pacific Coast, where she will be a prominent feature in the Behymer and Oppenheimer courses in Los Angeles and San Francisco. She will also sing in recital for several of the California clubs. Two cities in Canada will hear Miss Macbeth for the first time in January, as she has been engaged by the Central Concert Company, of Detroit, for its courses in Toronto and Hamilton.



[Recently there have been many inquiries received, the writers asking to have the answers returned by letter. It has already been stated that this cannot be done. All letters received are answered at as early a date as possible. Especially, where many books have to be consulted to obtain reliable data, there must be delay in answering.—Editor's Note.]

## THE MUSIC LEAGUE.

"Will you kindly give me some information regarding the activity of the Music League of the People's Institute of New York City?"

Edward F. Sanderson, the director of the People's Institute, in a pamphlet that was published recently, had the following to say regarding the interests of the Institute in the Stadium Symphony Orchestra Concerts, of which Arnold Volpe is the conductor: "The People's Institute was founded by Charles Sprague Smith twenty-one years ago for the purpose of standing solidly back of those civic movements which provide opportunities for education and culture for all the people. During these twenty-one years, this aim has found its expression in the Music League of the People's Institute under whose auspices the Stadium Symphony Concerts are given, in the creation of open forums, community centers, health work, music schools, a training school for community workers, and in the community chorus work, and many other forms of public welfare work. The funds of the People's Institute are provided by paid memberships and by gifts."

The founders look forward to an enthusiastic support of this fine civic undertaking in the interest of fine music for New York, and for this purpose an advance subscription list has been opened. Those subscribers whose absence from the city will prevent their attendance at all the concerts are asked to donate their tickets to students in whom they are interested. These young people crowd New York during the summer months and are hungry for fine music. Gift tickets may be distributed by the Committee on Education with the assistance of the Music School Settlement and the Music League of the People's Institute. Mrs. Arthur M. Reis is the chairman of the People's Institute.

## LOUIS MOREAU GOTTSCHALK.

"Will you kindly tell me where I can obtain the scores of Louis M. Gottschalk's two operas—'Charles Ninth' and 'Isaure de Salerno,' the grand tarantelle to the opera, 'Charles Ninth,' six studies, op. 85 to 91, two grand etudes de concert; also the 'Biographies of Louis Gottschalk,' published in Havana in 1880, R. E. Peterson's 'Notes of a Pianist,' published in Philadelphia, 1881, and Octavia Hensel's 'Life and Letters of L. M. Gottschalk,' published in Boston, 1870; if possible, the address of his residence in New Orleans, La. There is a bust of him in the public library of New Orleans, which I was told was made in 1872, although it is recorded that he died of yellow fever in 1859. I noticed a manuscript in a museum in New Orleans, either 'The Spark' or 'The Dove,' could you tell me who donated same? If you are able to give me the above information I shall be grateful."

While it is quite true that Gottschalk wrote the two operas, "Charles Ninth" and "Isaure de Salerno," they were never performed, and it is therefore doubtful whether the scores were ever published. The tarantelle was published in France, being an arrangement for four pianos, four hands. You can obtain copies of those compositions of his which have been published in this country of Oliver Ditson, Boston, and G. Schirmer, New York. The Oliver Ditson Co. also publish Octavia Hensel's "Life and Letters of L. M. Gottschalk." This book will probably give you the information about his life which you desire.

Forty or fifty years ago the compositions of Gottschalk were well known and very popular. "The Last Hope" especially attaining great vogue, the story of its composition being one that appealed to the sentimental public. For a time it was heard everywhere, but at present shares the fate of all his compositions in being almost unknown and certainly greatly neglected. It is said that his death was caused by his "excessive exertions" in the concert world, for he played his own works all through North and South America, as well as being engaged by Max Strakosch for one of Patti's tours of the United States. His music has a "peculiar charm and characteristic Spanish warmth of color."

## GORDON CAMPBELL'S ADDRESS.

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**OPINIONS OF THE PRESS**

(Continued from page 47.)

**Carolyn Willard, an "Artist of Great Interpretative Skill"**

The success attained by Carolyn Willard, the prominent Chicago pianist, in her recent New York recital is attested in the following press encomiums:

At the Princess Theater, Carolyn Willard pleased an attentive audience with her scholarly and charming pianistic attainments. She is an artist of exceedingly high gifts, obvious earnestness and



Photo by Barber, Denver

CAROLYN WILLARD,  
Pianist.

great interpretative skill. She played the Bach chromatic fantasia and fugue with much color, vivacity and discrimination, and wholly pleased her audience with a remarkable reading and projection of Chopin's three preludes and the scherzo in C sharp minor.—The Telegraph.

The recital covered musical history . . . in the catholicity of the program.—The Evening Sun.

She has power and a fluent technique.—Evening Mail.

Played with strong hands and with fire.—The Herald.

**PACIFIC SLOPE**

(Continued from page 43.)

Edward Schmuck and H. E. Dickinson. Preceding each number, Mrs. F. E. Tucker supplied explanatory notes. The accompanists were Mrs. Ray Moore, Mrs. J. W. Hoit and Arthur Claassen.

**BLITZ AND STEINFELDT PUPILS PLAY CHAMBER MUSIC.**

Julien Paul Blitz and John M. Steinfeldt presented several of their pupils in a chamber music recital May 28. The following pupils appeared: Mildred Wiseman and Lucas Cerna, violinists; Harriett Seimeke and Eulalia Sanchez, cellists, pupils of Mr. Blitz; Elsa Schott, Eleanor Nuckolls, Louise Warnock and Lucy Banks, pianists, pupils of Mr. Steinfeldt.

**CHAMINADE CLUB AT FORT SAM HOUSTON.**

The Chaminade Choral Society, assisted by Martha Mathieu, soprano; Julien Paul Blitz, cellist, and director of the society; Mabelle New Williams, violinist; Mrs. Alfred Duerler, contralto, and a ladies' quartet consisting of Edna Schelb, Mabelle New Williams, Cliftine Ney and Mrs. T. H. Flannery, gave an entertaining program, May 30, at the Red Cross Convalescent House, Fort Sam Houston.

**NOTES.**

Adeline Bardenwerber presented her more advanced pupils in recital May 27, assisted by Mrs. E. A. Leighton and Edith Goldstein. The following participated: Billie Hanson, Elmer Goolin, Rudolph Matthews, Nell Warren, Bessie Blumenthal, Louise Persia, Lucile Klaus, Elizabeth Oppenheimer, Frances McCamish and Rose Solomon.

Russell Meriwether Hughes, soprano, was presented in recital by her teacher, Martha M. Baggett, May 28, at the St. Anthony Hotel. She was assisted by her sister, Lillian Hughes, violinist. The program consisted of arias, songs, and oratorio numbers.

Ruth Suffel, pianist and artist-pupil of Clara D. Madison, was heard in a program of difficult numbers, May 30, at the St. Anthony Hotel.

An interesting concert was given at the Lutheran Brotherhood Club, May 31, by the following: The Sauerwine Orchestra; Mrs. Edward Oeffinger, mezzo-soprano; Henryetta Enck and Ethel Brown, sopranos.

The San Antonio Municipal Band, William H. Smith, leader, gave the regular Sunday afternoon concert in Brackenridge Park, June 1, with Mrs. William Maurer, soprano, as soloist. David G. Law led the audience in community singing.

The Y. W. C. A. Glee Club, Mamie Reynolds-Denison, director, appeared in concert at the "Y. W." auditorium, June 3. The glee club gave six excellent numbers.

S. W.

**Adelaide Fischer Vacationing in Maine**

Adelaide Fischer and her husband, Gottfried H. Federlein, will spend July and August at the Belgrade Lakes, Me., having taken a bungalow on East Pond. They will be joined by Otto Fischer, pianist, of the Wichita College of Music. Miss Fischer, who spent the past season taking care of little Norma Adelaide, will soon announce her plans for 1919-20.

**SCHUMANN-HEINK OPENS TACOMA (WASH.) STADIUM CONCERTS**

**Famous Diva Thrills Ten Thousand Music Lovers at Open Air Concert—"A Joy to Sing Here," Says Singer—Zoe Pearl Clark Organizes Children's Community Singing—Notes**

Tacoma, Wash., June 16, 1919.—Ernestine Schumann-Heink, on the eve of her fifty-ninth birthday, opened the Stadium series here on June 14. The famous diva was heard by a huge throng, all of whom were tremendously thrilled by her wonderful voice. According to an article which appeared in yesterday's Ledger, "she carried 10,000 persons with her into a land where melody and beauty shut out the dull cares of an everyday world."

The concert was a culmination of the diva's expressed desire, on the occasion of her former appearances here at the Tacoma Theater, as she declared it would be an inspiration to face the multitude that the great amphitheater's tiers of seats accommodate. The realization of her wish, with which Tacoma was heartily in accord, seemed to exceed even the singer's expectations.

The Tacoma Symphony Orchestra, John Henry Lyons, conductor, which made its bow to the public, delighted with selections for one half hour previous to the introduction of Mme. Schumann-Heink. The numbers included: The march from "Aida" (Verdi), Polish dance (Scharwenka) and three dances from "Henry VIII." The encore was Rachmaninoff's prelude.

Mme. Schumann-Heink opened her program with the "Vitelina" aria (Mozart), sung in Italian. Another Italian number, "Bolero" (Arditi), also charmed the listeners and displayed to advantage her splendid and rich voice. Then came the following: "Before the Crucifix" (La Forge), "When Two That Love Are Parted" (Secchi), "The Home Road" (Carpenter), "Have You Seen Him in France?" (Ward-Stephens), "Taps" and "When Pershing's Men Go Marching Into Picardy." "Danny Boy"—a great favorite—came as a welcome encore.

Other numbers were: "My Heart Ever Faithful" (Bach), "Indian Love Song" (Lieurance), "Danza" (Chadwick) and "His Buttons Are Marked U. S. A." (Bond). Every note carried perfectly across the spaces, the least shading of tone audible to those in the farthest tiers.

Mme. Schumann-Heink was artistically accompanied by Frank La Forge, who was warmly applauded for his own song, a beautiful composition, and also for his "Valse de Concert," which was given a brilliant rendition by Ernesto Berumen, the Mexican pianist, who was a very satisfactory assisting artist.

That the 10,000 people enjoyed the great diva's magnificent work cannot be doubted, but the interesting fact is that Mme. Schumann-Heink loves to sing to a Tacoma audience. To a reporter of the same paper quoted above she said: "It was wonderful to sing here. It was a joy, such a joy. The acoustics are the most perfect I have ever known. I am so proud, so very, very proud, to have been able to open the concert series in the Stadium. Please give my love to Tacoma and tell everybody how much I love your city and this great bowl."

Mme. Schumann-Heink also sang on the afternoon of June 15 for the soldier patients and convalescents in the



ZOE PEARL PARK.

wards, and at the Red Cross barracks of the base hospital at Camp Lewis.

**ZOE PEARL PARK ORGANIZES CHILDREN'S SINGING.**

Community singing as a socializing force and a factor in promoting civic musical growth and development has been extended to include the children of Tacoma and nearby towns, through the recent efficient work of Zoe Pearl Park, organizer and conductor, formerly of Des Moines, Ia. A permanent choral organization of children has attracted attention to Tacoma from all over the county, and in response to requests pouring in, similar juvenile choruses in many localities have been founded by this leader, who makes the rounds of the circuit. Children's chorals conducted at the Liberty Theater and at the Soldiers' and Sailors' Club in Tacoma are largely attended.

Mrs. Park, who is a dramatic contralto, has sung in the army camps throughout the country. In New York she



assisted in the organizing of the Girls' Patriotic League, and led a large singing parade of women on two occasions. In her Tacoma work and in her appearances as soloist at the Elks Club concerts Mrs. Park is aided by her accompanist, Mrs. H. H. Yost, a graduate of the Boston Conservatory of Music, and a brilliant pianist.

#### THULE MALE CHORUS GIVES FINE CONCERT.

The Tacoma Thule Male Chorus presented a fine concert program at the First Christian Church, under the direction of the newly elected leader, Rev. E. C. Bloomquist. The soloist featured was Joel Mossberg, baritone, of Chicago, who is on tour. Mr. Mossberg is director in chief of the United Swedish Singers of America, and is an artist for the Victor, Edison and Columbia phonograph companies. All the chorus numbers were sung in Swedish, and the solos were given in Swedish, Italian and English. Clayton Johnson, organist of the First Swedish Lutheran Church, was the accompanist.

#### FINE ARTS STUDIO CLUB SOIRÉE.

A delightful musical event was the soirée of the Fine Arts Studio Club, held at the Tacoma Golf and Country Club, with Mrs. F. S. Manley and Mrs. Harry Baker Opie as hostesses. The opening number was sung by Horace B. Milleron, baritone. John J. Blackmore, concert pianist of Tacoma, gave an artistic group of piano numbers; two of them were his own compositions. His appearance was in the nature of a farewell, as he will leave soon for Chicago to take up active work at the Bush Conservatory of Music. Mrs. Gilmer Pryor, of Seattle, sang three charming selections, among them a ballad by Mrs. F. S. Black, a Seattle composer.

Among the guests present were Maj. Gen. W. H. Johnston, commander of Camp Lewis, and his daughter, Genevieve Johnston.

#### NOTES.

Celebrating Empire Day, a concert was given under the auspices of the British Association of Tacoma at the Commercial Club auditorium. The soloists were Agnes Lyon, violinist; Coralie Flasket, pianist; W. R. Flasket, flutist, and Mrs. MacClellan Barto and Beatrice Hill, vocalists.

An elaborate program arranged for students of the College of Puget Sound presented among the leading participants, Rita Todd, pianist; Agnes Lyon, violinist, and Dr. Robert Schofield, organist.

An all-artists' program given by Tacoma musicians at St. Michael's Church, Olympia, recently, drew a large attendance from both cities. St. Patrick's Choir assisted with the cantata "Seven Last Words." The Tacoma soloists were Patricia Murphy and Camilla Pessemier, sopranos. K. M. K.

### SCHUMANN-HEINK SINGS FOR SAN DIEGO MEMORIAL DRIVE FUND

#### Seven Thousand Hear Great Singer at Balboa Park—Symphony Orchestra Plans Concerts at Annual Meeting—Amphion Club Elects Officers

San Diego, Cal., June 16, 1919.—With characteristic generosity, Mme. Schumann-Heink gave of her beautiful voice at a service held in the city of her adoption on May 24, at the organ pavilion in Balboa Park. The concert was to raise funds for the proposed Pershing Memorial Drive in the park. Nearly 7,000 were in the crowd which thronged the pavilion. Mme. Schumann-Heink's appearance was preceded by a short program given by the band of the Thirty-second Infantry from Camp Kearny. As usual, her appearance was greeted by a storm of applause. The assisting artists were Frank La Forge, the composer-pianist, who is acting as her accompanist, and the Mexican pianist, Ernesto Berúman. Each received his share in the approval of the audience. After the concert there was an informal reception on the platform.

Tuesday, May 27, Mme. Schumann-Heink was the guest of honor at a bridge tea given at the U. S. Grant Hotel.

#### SYMPHONY ORCHESTRA PLANS CONCERTS.

The directors of the San Diego Symphony Orchestra held their annual meeting Friday, June 13. Following the election of officers, plans were made for the coming year. It has been decided to give a series of four concerts, at which artists of importance will be heard. The second of these concerts is planned to be the mid-winter performance of "The Messiah."

#### AMPHION CLUB ELECTS OFFICERS.

On Wednesday, May 21, the Amphion Club held its annual election of officers. The officers for last year were unanimously re-elected, making Gertrude Gilbert again president, Mrs. L. L. Rowan, vice-president, and Mrs. Benjamin A. Buker, secretary and treasurer.

#### STETSON HUMPHREY HEARD.

Stetson Humphrey, baritone, assisted by the G. Clef Quartet, gave his first concert on the Pacific Coast June 2. Mrs. M. D. Hesse was at the piano.

#### EDWARD SCHLOSSBERG PLEASES AUDIENCE.

On June 12 Edward Schlossberg appeared in a piano recital, assisted by Matilda Barley, contralto. Mr. Schlossberg carried his audience by storm. Miss Barley sang with much power and dramatic ability. Alice Barnett-Price was the accompanist.

#### COCHRANE PUPILS GIVE RECITAL.

Mme. A. Don Cochrane gave a pupils' recital recently, assisted by violin pupils of B. Roscoe Schryock. E. D. A.

### HERTZ PLANS SAN FRANCISCO SYMPHONY PROGRAMS

#### Rachmaninoff Leaves for Menlo Park—Brescia Music Heard at Bohemian Play

San Francisco, Cal., June 21, 1919.—Alfred Hertz returned last week from Santa Barbara, and is now busy in the selection of scores and the preparation of his programs for the coming season of the San Francisco Symphony Orchestra. About the first of August he will motor with Mrs. Hertz to Lake Tahoe for another vacation period before beginning rehearsals.

#### RACHMANINOFF LEAVES FOR MENLO PARK.

Sergei Rachmaninoff and his family, after a visit of a few days in San Francisco, motored down the peninsula to Menlo Park, where they have taken a residence for the summer months.

#### ELIAS HECHT RETURNS FROM OUTING.

Elias Hecht, flutist and founder of the Chamber Music Society of San Francisco, returned this week from an outing in the southern part of the State. While at Catalina Island, he tried "big game" fishing with eminent success, killing a 117 pound tuna after six hours and twenty minutes of hard fighting in a rough sea.

#### BRESCIA MUSIC HEARD AT BOHEMIAN PLAY.

Domenico Brescia wrote the music for the Bohemian Grove play, "Life," which was given on the evening of June 28, in the famous redwood grove of the Bohemian Club. Harry Leon Wilson is the author of the book.

#### SASLAVSKY TO SUMMER IN COLORADO.

Alexander Saslavsky, former concertmaster of the New York Symphony, left on Friday for Colorado. During the summer he plans to give a series of chamber music recitals in Denver and Colorado Springs, returning here at the beginning of the season.

### CLARENCE EDDY LEAVES OAKLAND FOR HIS ANNUAL TOUR

#### Great Organist Will Fill Six Weeks' Chicago Engagement—Graduation Honors for Piano Pupils—Notes

Oakland, Cal., June 14, 1919.—Clarence Eddy, famous organist of the First Presbyterian Church, left last week for his annual recital tour from June 30 to August 9. He will fill a six weeks' engagement in Chicago, at the Chicago Musical College. During this time the Temple Chorus will be discontinued. Claire M. McClure is officiating as organist during Mr. Eddy's absence.

#### GRADUATION HONORS FOR PIANO PUPILS.

Eva G. Mascarenas and Grace M. Foley, whose recent recital at the college gave evidence of talent and training, received graduating honors in the school of music of the College of the Holy Names. In recognition of a public program given from memory and of diligent work throughout the course, the gold medal and diploma were conferred upon each student.

#### GENERAL PERSHING APPROVES NEW SONG.

A new song has been written and published by Felix Schreiber, founder of the Sons and Daughters of Washington, dedicated to the Defenders of Democracy and to the League of Nations. The words are adapted to the melody of the French "Marseillaise," and represent the author's vision of America's first Commander-in-Chief, Washington; of the emancipator and most beloved martyr, Lincoln; and of America's president, Woodrow Wilson. Each in turn explains the motives, aims and objects of the world war and each is followed by his immortal men who, in chorus, affirm and ratify the admonitions of their respective leader, and urge the brave and free to fight on for honor, justice and peace. The song has been arranged for community singing according to the order in which the grand personages and their hosts appear in the vision. Felix Schreiber is organizer and director of the Sons and Daughters of Washington and instructor of Americanization at the Oakland Vocational High School.

#### NOTES.

The Lockwood School Band gave a concert in the Fruitvale Congregational Church recently, assisted by Mrs. Clarence K. Paige, H. H. Lawrence, vocalists; S. F. Earl Hiller, cornetist, and Ruth Riley, reader.

Pupils of Esther Hjelte, assisted by Alice Davies Endress, violinist, gave a recital in Ebell Hall a few evenings ago. Miss Hjelte was a pupil of Hugo Mansfeldt. Pupils participating were Olga Frey, Evelyn Ramberg, Bernice Wilson, Muriel Friberg, Pearl Blake, Inez Sutherland.

A Jewish grand opera of one act in three scenes, by Mme. Carusi, was outlined and excerpts played by the composer at the June monthly dinner of the California Writers' Club. This is a work of great power and originality and the friends of the composer are looking forward to having it produced in the fall.

The recently inaugurated welcome home chorus sponsored by the Civic Welcome Committee, under the direction of Herman J. Brouwer, will participate in the July 4 celebrations in Oakland—singing in the parade in the morning, taking part in the Lakeside Park exercises in the afternoon, and leading the community singing in the Auditorium arena in the evening. Weekly rehearsals of



THEODORE SPIERING.

The distinguished violinist whose recital at the Minnesota Music Teachers' Association convention, held June 19, 20 and 21, was one of the chief attractions of this year's event. Mr. Spiering was splendidly received and his playing will remain memorable.

this chorus are being held in the Municipal Opera House in preparation for these events.

Members and friends of the First Congregational Church, including the choir, held a joint picnic at Leona Canyon on Saturday, June 14, when an interesting part of the program consisted of community singing, led by Arthur Moore, from song sheets donated by Herman J. Brouwer, director of community singing of the War Camp Community Service.

A piano and song recital was given by the grammar department of the College of the Holy Names recently. The choral work displayed excellent culture and the junior orchestra gave very pleasing renditions of several numbers.

The various musical clubs of the Frances Willard School, Berkeley, gave an enjoyable concert in the school auditorium, May 20, when the piano club, band, three orchestras and glee club took part in the program.

Frank W. Healy announces that he has booked Carolina Lazzari, contralto of the Chicago Opera Association, whom he expects to present in Oakland next season.

Paul Steindorff secured the services of three renowned artists for the huge production of the "Elijah" at the Greek Theater, Berkeley, June 21. These are Mme. Schumann-Heink, Cecil Fanning, and Frank La Forge. Others of note complete the list of soloists. Rehearsals were held on both sides of the bay to accommodate the large chorus.

The annual convention of the California Music Teachers' Association will take place at Hotel Fairmont, San Francisco, July 5-9.

Lucy Van De Mark, a popular Oakland contralto, is singing Katisha in the Players' Club production of the "Mikado" at the St. Francis Hotel, San Francisco, this week.

A notable event of the year was the exercises at the Municipal Auditorium, June 6, in honor and recognition of the men and women of Alameda County who have recently become citizens of the United States. Besides speakers, an excellent musical program was presented by the Oakland Community Orchestra; the Vocational High School Glee Club, and the Vocational High School Boys' Quartet. E. A. T.

### SANTA BARBARA ENJOYS NAVY BAND CONCERTS

Santa Barbara, Cal., June 20, 1919.—The Santa Barbara public enjoyed most genuinely the concerts given by forty-two members of the U. S. Navy Band early in June. These concerts were given at the Belvedere and at the Potter Theater.

#### GILBERT AND ROSE PUPILS GIVE RECITALS.

A piano recital was given on the evening of June 17 by the pupils of Lola Gilbert at the Woman's Club house. A. W. Rose, at his studio, 1119 Chapala street, had a recital by his violin pupils on the same date.

#### CAROLINE KELLOGG DUNSHEE PUPILS' RECITAL.

A piano recital by pupils of Caroline Kellogg Dunshee, assisted by Wilma Lowles, voice pupil of Mrs. Charles Tomlinson, was given at the Woman's Club house on Monday evening, June 23. C. K. D.

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Women's colleges, salaries \$1,400 and \$1,500. Special terms. Address, The Interstate Teachers' Agency, Macheca Building, New Orleans, La.

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man. Communications will be treated confidentially. Address "S. I. M." care MUSICAL COURIER, 437 Fifth avenue, New York.

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## REVIEWS AND NEW MUSIC

Carl Fischer, New York

## Second Violin Concerto, Cecil Burleigh

A concerto is, of course, intended for a brilliant display of everything the performer can do. To say that a concerto is difficult and crowded with effective passages is to praise the work. Certainly there is no lack of opportunity for a virtuoso to show his prowess in this new second concerto. And the music has much of what is usually called an Indian flavor, as befits an American work. The composer says, however, that although the themes of the concerto are "imbued with the characteristic idioms of Indian music," they are entirely of the author's invention and not adaptations of Indian tunes. There are only three movements, and the second one is very short. Consequently the interest of the hearer will not be wearied by the monotony of undue length. Each movement may be played alone and is useful as a study piece for students. Violin concertos are rarely money makers for the publishers. Apparently Carl Fischer has great confidence in Cecil Burleigh.

## Plantation Melodies, Maud Powell

The melodies selected for transcription as violin solos are: "My Old Kentucky Home," "Old Black Joe," "Kingdom Come," "Shine On." Needless to say, anything that Maud Powell arranges for the violin will be well arranged. There are no difficulties which do not sound far more brilliant than they are hard to play.

## Andante Religioso, Hermann Carri

No better description of this composition can be found than andante religioso, which exactly describes it. The solo violin has the melody, the organ has the long sustaining chords which give so much body and substance to the whole, and the piano has those arpeggios which are so easy to play and effective on the piano. It is suitable for home, school, concert room or church.

Burton Publishing Company, Kansas City

## "The Child Jesus," Mary Houts-Flagg

A juvenile cantata is especially suitable for Christmas time, though it will do just as well at any time whenever a children's chorus is in need of a singable and pleasing cantata. The text has been selected from the Bible.

Sam Fox Publishing Company, Cleveland

## "I'm a-Longing fo' You," Jane Hathaway

There is pathos in the negro dialect of this poem and there is genuine longing in the music. Any one can sing this simple melody.

## "One Fleeting Hour," Dorothy Lee

This is a ballad of sentiment that makes no great demands on singer or hearer, but is generally pleasing and tuneful.

## "Lassie o' Mine," Edward J. Walt

The composer has caught a good deal of the Scotch folksong lilt in his music which is appropriate to the Scotch character of the poem. There is an obligato for violin or cello which will add very much to the song's effectiveness.

## "The Prayer Perfect," Ervina J. Stenson

James Whitcomb Riley's tender and devotional words have been set in an unaffected and musically effective way. The composer has been careful to make the musical accents coincide with the accents of the poet's words. The compass too is within the range of an average voice.

T. B. Harms, New York

## "Broken Blossoms," Robert E. Long and Louis F. Gottschalk

Both words and music are ascribed to the two names on the cover and presumably both musicians had a share of the very tuneful and haunting refrain which is bound to make this song remembered by those who hear it. The triplet which occurs from time to time on the first beat of the measure add a lilt to the refrain which ensures its success. The lyric likewise has a charm of its own though the music considerably enhances it. The composers have produced all their effects within the short compass of an octave for the vocal part.

M. Witmark &amp; Sons, New York

## "Mighty Lonesome," Arthur A. Penn

The composer of this music is also the author of the tender lyric. He has expressed a longing and a gentle sadness which are very appealing and which cannot fail to attract singer and hearer alike. The melody lies comfortably within the range of the average singing voice and does not remain high or low long enough to tire the least experienced singer. It is a serviceable song written by a musician who knows how to get the maximum of effect with the minimum trouble for the performer.

G. Schirmer, New York

## Five Japanese Love Songs, Koscak Yamada

These songs were all composed in Tokyo in the latter part of 1917 and represent without a doubt the Japanese temperament expressed through the medium of western music. Perhaps the nearest approach to this manner in song writing was made by Berlioz in his "Nuits d'été" song album. Berlioz, however, did not succeed in making music that singers care to sing. His album is practically forgotten. Koscak Yamada writes tuneful recitatives for the voice and accompaniment (then with harmonies for the piano which were quite outside of the harmonic range that Berlioz had at his disposal seventy-five years ago. There is the piquancy of a foreign flavor in these five songs which gives them their character. This character, which is marked, is at once the highest recommendation the songs can have and an obstacle in the way of their popularity with the musically uncultured. They are very plainly the work of a musician who has been thoroughly trained in the modern musical style and science of Europe and America. Yet he has written Japanese music.

J. Fischer &amp; Brother New York

## Three Songs, Louis Koemmenich

The first of these, "A Sprig of Rosemary," is a graceful and tender little meditation that is altogether pleasing, although there is no visible connection between the charmingly delicate lyric and a sprig of rosemary. A Koemmenich song by any other name would smell as rosemary. The second song is called, "O Cool is the Valley Now." It has a broad and manly sort of melody which cannot but please all who hear it. The rhythm of 12-8 helps materially the dignity of the song. Louis Koemmenich has boldly changed the English dactyl, many a, into an Italian trochee,

## From Old Japan

By MARY TURNER SALTER, \$1.25

The peculiar fascination emanating from the Far East is very apparent in these typically Japanese songs. They are light in the sense that there is daintiness, delicacy of color and a certain buoyancy of development. Yet there is seriousness of purpose in the cleverly arranged voice melodies and accompaniments which instill a suggestion of what is intended—the various phases of the subtle Japanese character.

The six songs are sure to be most welcome to the artist who enjoys something that is different, but which conveys no hint of the eccentric.

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man-ya, though he has but written what all singers sing. "Spring" is the name of the third song, which is full of joyous melody and animation. The composer has kept all three of the songs very playable and not at all difficult to sing.

## "Summer Glow," Eastwood Lane

Twelve measures of melody are all the composer needed to express his deeply felt emotion. He has crowded a wealth of modern harmony into his one page accompaniment and has made a little art song that can be fitted into any recital program.

## "Evening," J. Bertram Fox

It was a happy idea of the composer to select a few of Milton's pictorially poetic lines as a text for his music. He has succeeded admirably in illustrating the beauty of the poet's images and has produced a song which ought to take a permanent place in the repertory of concert vocalists.

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## MUSICAL COURIER READERS

## Radio Music Not New

DE FOREST RADIO TELEPHONE AND TELEGRAPH COMPANY.  
GENERAL OFFICE, SALESROOM AND FACTORY,  
1391 BEDFORD AVENUE,  
NEW YORK.

June 9, 1919.  
Editor, *Ethereal Music*, *Musical Courier*, New York City.

DEAR SIR—I read with interest your issue of May 29, and am gratified to know that you should remember, and so well, the interesting and pioneer work in the distribution of music by radio which we carried on in 1916.

So frequently nowadays some one pulls off a repetition of a "stunt" in wireless which was done years ago, and of which the public is forgetful, seeking to claim that it marks a great discovery.

As a matter of fact, the first radio telephone music was sent out from the old headquarters of the Telharmonium, Thirty-ninth street and Broadway, in the summer of 1907. Later on I did this again from the tower of the New York Times, and frequently from the Metropolitan Life tower; and from the wireless station erected on the roof of the Metropolitan Opera House in the winter of 1909 and 1910, at which time music from the stage was actually relayed through the wireless station on the roof, by means of sensitive microphones put near the footlights, so that listeners in the wireless apparatus on ships near New York actually heard the voices of Caruso and other Metropolitan stars. Mme. Mazarin came to my laboratory, 101 Park avenue, in 1909 and sang into the radio telephone transmitter the "Habanera" from "Carmen." This was heard by a party listening for it at Newark, N. J. The papers devoted considerable space to this performance at the time, but doubtless it has been entirely forgotten since then. Very respectfully,  
(Signed) LEE DE FOREST.

## Milligan Disclaims Hopkinson Discovery

June 18, 1919.

Editor *Musical Courier*:

DEAR SIR—The impression seems to have been created in some places that I have laid claim to be the discoverer of the fact that Francis Hopkinson was the first American composer. The honor of discovering and authenticating Hopkinson's claims as a composer belongs to Oscar G. Sonneck, whose book on the subject, published several years ago, is well known to students of American history. In editing and harmonizing Francis Hopkinson's songs, my desire was to make them practical for present day use and to bring them before the attention of a larger part of the general public than would otherwise know about them. I have never claimed that my work was in the nature of a discovery; for me to have done so would have been idiotic as well as dishonest, in view of the accessibility of Mr. Sonneck's work. I value too highly Mr. Sonneck's personal friendship and admire too greatly his unique achievements as a historian to allow such an impression to remain uncorrected.

Yours very truly,  
(Signed) HAROLD VINCENT MILLIGAN.  
111 Edgewood Avenue, Larchmont, N. Y.

## Aronson-Liszt-Hartmann

Rochester, N. Y., May 14, 1919.

To the *Musical Courier*:

Permit me to compliment you on having published the very fine article by Maurice Aronson on Liszt's "Les Années de Pelerinage." I have had former opportunities of perusing Mr. Aronson's writings, but it appears to me that in none has he risen to such heights of poetic fancy and reached such depths of psychic analysis as in his work on Liszt.

The subject of his article has always been for me my one and only adoration among musicians, and I was personally gratified to find my appreciation of Liszt's unique position and isolation in music, the sweet courtesy of his nature, the daring flights of his poetic genius, the demonic force of his utterances and his noble abnegation in the service of his art so beautifully, felicitously and masterfully depicted as by Mr. Aronson.

With my compliments to Mr. Aronson, I am,  
Very sincerely,  
(Signed) ARTHUR HARTMANN.

## Cacophony and Candy

50 West Sixty-seventh Street, New York City.

To the *Musical Courier*:

Prokofieff! Isn't he great, with his "sarcasms," baby murmurings, Bolshevists' bombing, village chatter and the rest? It's refreshing, and music—new music.

And how he played Scriabine's "Poeme Satanique"! I commenced to feel a diabolical glee, fiendish yearnings, thunder and lightning thrills. It was devilish (good) playing. I was just about to make myself one with his Satanic Majesty, when I noticed in front of me a young lady (about twenty-seven) manipulating what is technically known as a suck stick. The red candy ball would disappear through expectant lips and presently be flourished forth on the end of the stick, brilliant and glowing. Her technique was perfect, she could do it every time, with gusto. Its scintillating gyrations distracted my attention—I was saved.

But—can you beat it? Prokofieff and a suck stick.  
Yours truly,  
(Signed) W. HENRI ZAY.

## Van Der Stucken No Belgian

Philadelphia, May 7.

To the *Musical Courier*:

When "G. D." writes from Copenhagen to the *MUSICAL COURIER* that Frank Van Der Stucken has arrived in Denmark, and that the aforesaid Frank Van Der Stucken is a native of Antwerp, I begin to wonder how a Cincinnati and New York conductor who was born in Texas could be a native of Belgium. I wish I had asked Frank Van Der Stucken to explain this double Dutch mystery when I last talked to him at the Bethlehem Bach festival a few seasons ago.

BIOGRAPHICS.

## Carl Fischer to Publish New Votichenko Work

"Easter Chimes in Little Russia," a composition by Sashā Votichenko, with an orchestration by Modest Altschuler, is soon to be published by Carl Fischer, with an elaborate arrangement for brass band and symphony orchestra. It is said that there will also be an arrangement of this piece for the piano, owing to the many requests which Mr. Votichenko recently received from many prominent musicians. This composition won instant popularity, when heard by the public for the first time at Votichenko's recent concert at Maxine Elliott's Theater.

## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the *MUSICAL COURIER* it is qualified to dispense information on all musical subjects, making the department of value.

The *MUSICAL COURIER* will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
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